

# MUSICAL COURIER

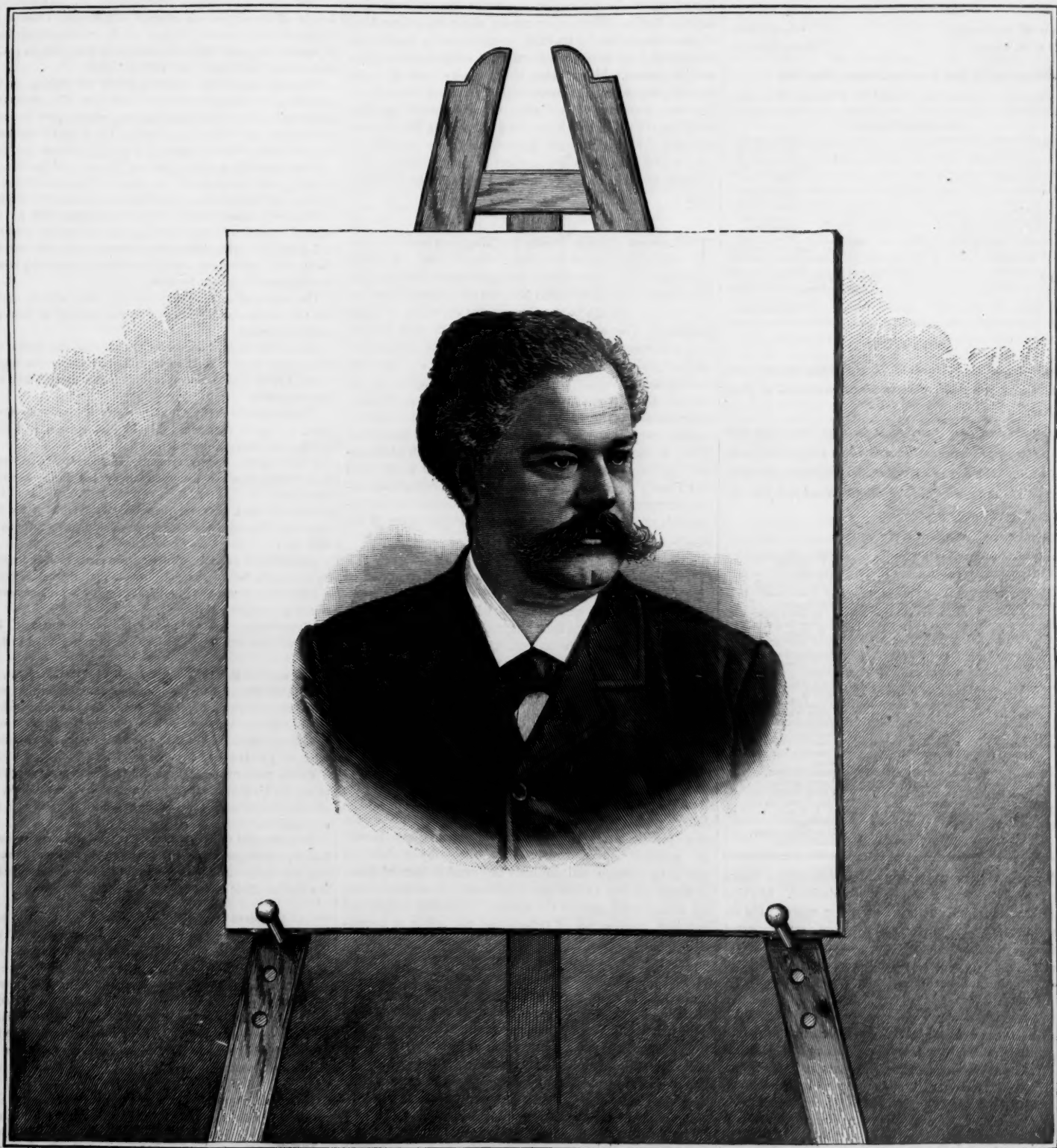
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. VIII.—NO. 14.

NEW YORK, WEDNESDAY, APRIL 2, 1884.

WHOLE NO. 216.



EMIL SCARIA.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage invariably in advance.)  
Yearly, \$4.00; Foreign, 5.00; Single Copies, Ten Cents.

## RATES FOR ADVERTISING.

PER INCH.	
Three Months.....	\$20.00
Six Months.....	\$40.00
Nine Months.....	\$60.00
Twelve Months.....	\$80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, APRIL 2, 1884.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

## BLUMENBERG &amp; FLOERSHEIM,

Editors and Proprietors.

HORACE W. NICHOLL, . . . . . Organ Editor.  
SPENCER H. COON, . . . . . Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Mgr.

## CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....	Chicago, Ill.
Mr. E. M. BOWMAN.....	St. Louis, Mo.
Mr. H. CLARENCE EDDY.....	Chicago, Ill.
Mr. H. G. UNDERWOOD.....	Milwaukee, Wis.
Mr. HENRY CARTER.....	New York.
Mr. A. R. PARSONS.....	New York.
Mr. A. J. HOLDER.....	New York.
Mr. A. A. PATTON.....	New York.
Mr. S. P. WARREN.....	New York.
Mr. CONSTANTIN STERNBERG.....	New York.
Mr. S. AUSTEN PEARCE, MUS. D., OXON.....	New York.
Mr. EDWARD IRENEUS STEVENSON.....	New York Independent.
Mr. H. E. KUEHNEL.....	New York Tribune.
Mr. GUSTAV KORNÉ.....	New York Sun.
Mr. LEOPOLD LINDAU.....	New York Mail and Express.
Mr. HENRY T. FINCK.....	New York Evening Post.
Mr. MAX MARETZKE.....	New York.
Dr. LOUIS MAAS.....	Boston, Mass.

## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Clara Morris,	William Mason,
Sembrich,	Mary Anderson,	P. S. Gilmore,
Scalchi,	Sara Jewett,	Neupert,
Trebelli,	Rose Coghlan,	Hubert de Blanck,
Marie Roze,	Chas. R. Thorne, Jr.,	Dr. Louis Maas,
Anna de Bellocca,	Kate Claxton,	Max Bruch,
Etelka Gerster,	Maude Granger,	L. G. Gottschalk,
Nordica,	Fanny Davenport,	Antoine de Kontski,
Josephine Yorke,	Janaschek,	S. B. Mills,
Emilie Ambre,	Genevieve Ward,	E. M. Bowman,
Emma Thursby,	May Fielding,	Otto Bendix,
Teresa Carreno,	Ellen Montijo,	W. H. Sherwood,
Kellogg,	Lilian Olcott,	Stagno,
Minnie Hauk,	Louise Gage Courtney,	John McCullough,
Materna,	Richard Wagner,	Salvini,
Albani,	Theodore Thomas,	John T. Raymond,
Annie Louise Cary,	Dr. Damrosch,	Lester Wallace,
Lena Little,	Campanini,	McKee Rankin,
Murio-Celli,	Guadagnini,	Boucault,
Chatterton-Bohrer,	Constantin Sternberg,	Osmond Tearle,
Mme. Fernandez,	Dengremont,	Lawrence Barrett,
Lotta,	Galsani,	Rossi,
Minnie Palmer,	Hans Balatka,	Stuart Robson,
Donald,	Arbuckle,	James Lewis,
Marie Louise Dotti,	Liberati,	Edwin Booth,
Geistinger,	Ferranti,	Max Treuman,
Catherine Lewis,	Anthon Rubinstein,	C. A. Cappia,
Blanche Roosevelt,	Del Puente,	Montegriffo,
Sarah Bernhardt,	Joseffy,	Mrs. Helen Ames,
Titus d'Ernesti,	Mme. Julia Rive-King,	Marie Litta,

THE matter of the management of the Metropolitan Opera House for next season is not yet decided. Mr. Gye has been mailed a final memorandum of the contract the directors would be willing to sign, and it is confidently expected that when he has taken note of the contents, he will accept the terms. Mr. Gye should make an excellent manager, if knowledge and experience of operatic affairs count for anything.

IT has been reserved for a German director to introduce something novel in the way of conducting. The idea is original, and consists in changing the cravat and gloves, according to the character of the piece to be performed. When conducting the "Funeral March" from Beethoven's "Eroica" symphony, he puts on a black cravat and black gloves, but the preceding movements and the finale he leads with a white cravat and light yellow gloves. Here is an idea for Thomas and Damrosch; it opens up a vast field for new innovations. On this principle the "Pastoral" symphony should be conducted, as *Le Ménestrel* advises, with striped pantaloons and a straw hat; the "Italian" symphony

in a Neapolitan fisherman's dress; and the "Scotch" symphony in the kilt and Scotch cap.

REPORT says that the once distinguished English tenor Sims Reeves intends to come to this country for a tour before he permanently retires from the concert stage. It seems that foreign celebrities look upon America as a land that loves to patronize relics of all sorts, and never fails to cordially welcome those who are about to give up the ghost, musically speaking. Mario's last tour here was a farce, for he had scarcely any voice left, and those who paid money to hear him were naturally disappointed. However, a large number of persons are willing to pay a few dollars to get a glimpse of a once superb artist, and these are the people that make "farewell tours" possible and profitable. Sims Reeves once had a glorious voice, but we heard him some fourteen or fifteen years ago and even then he had lost much of the fire and *brío* he had over twenty years ago.

MR. GILMORE has made an excellent suggestion with regard to summer music in the parks. He believes, and we agree with him, that a municipal band should be formed under the pay of the city authorities, such as they have in Berlin. There is no reason why a republican form of government should set itself in opposition to institutions that can just as well flourish under its wing as under monarchical powers. Many cities, if the desire existed, could have city organists, city bands and city musical institutions; and even a national conservatory of music is very possible. With regard to the municipal band referred to, Mr. Gilmore says that the summer park music would only cost half of what it now does by the employment of separate bands. Mr. Gilmore would certainly be the man to undertake its formation.

THE recent craze in France for Wagner's music is a remarkable sign of the times. Aside from the intelligence demanded for even a partial appreciation of this modern Titan's works, there must also be taken into consideration the fact that he belongs to the German nation, which is hated by France. That art should have nothing to do with political feeling is conceded, and its power to overcome deep-seated national prejudices can be seen from the musical events now transpiring in Paris. Of course, as was remarked by one journal, the French school of singing and "mouthing" sentences is hurtful to the best interpretation of Wagner's music, especially so where vigorous declamation is demanded. There is passion and tenderness, but no French sentimentality in Wagner's music, and on this account it would seem that French singers would be the least effective and satisfactory interpreters of his works. Still we honor Paris receiving with open arms the masculine and mighty music of the future.

THE People's Concert Society is now a regularly organized institution, having recently been placed upon a permanent basis. Officers have been elected for the ensuing year, while a constitution has been adopted, and the proposition is made to incorporate the society. As may be known to our readers, the object had in view by the organization is to give free concerts on Sunday afternoons, of a tolerably high class, for the benefit of the working public, to whom music is partially necessary, but who cannot afford to pay to listen to it. This year these concerts are all that will be given, but next season six or seven may be undertaken. The expenses are made up of voluntary contributions, and anyone can join the society on payment of an annual fee of not less than \$5. Mr. Thomas, the late Julius Hallgarten, and Prof. Felix Adler were the three choice spirits to make the idea practicable. The concerts are not given merely as musical entertainments, but the object had in view is to educate and cultivate the musical taste of those to whom the free tickets are distributed. And herein rests the all-important part of the scheme. Granting a right and judicious distribution of tickets and the object is accomplished; otherwise not. The People's Entertainment Society, of London, England, has somewhat the same object in view as the People's Concert Society here, for free concerts are given there, to which persons are only admitted by tickets distributed by the clergyman, managers of factories, and others, of the different parishes where the concerts are held. It is a hopeful sign for music when so great an interest is taken by well-to-do individuals in the formation and cultivation of the musical taste of those who, although comparatively poor now, may in the future come to help forward the progress of the divine art in this country.

—The first grand concert of the New York Orchestral Society will be given on Monday evening, April 7, at Steinway Hall. The conductor will be the well-known musician, Wm. G. Dietrich. Miss Amy Sherwin will be the vocalist of the occasion.



## THE RACONTEUR.

THE gold-plated youths of the city were disconsolate early in the season when the disappearance of the lovely Mlle. Nixau from the vicinity of Delmonico's and other pleasing places of entertainment was announced.

That cruel ranchman of New Mexico, M. Dambmann, who bought off the songstress's contract with Maurice Grau for a few thousands or so, was the origin of all the trouble, simply because he wanted the gentle Nixau to accompany him while he made observations of the country and adjacent lands.

When the happy pair departed, many an aspiring youth put away his glove-fitting trousers and six-button kids, deposited his silver-headed cane with Uncle Simpson, where moths and rust do not corrupt, and hung up his landlady for a week's board so that he could buy a bottle of wine and drown his sorrows in oblivion.

It was generally supposed that the charmer and her slave were living in some cottage by the sea when their appearance the other night at the Metropolitan Opera House dissipated the illusion.

Nixau was plumed like a bird and, equipped with an assortment of crystallized fruit, chocolate *claires*, candied strawberries and cream, and other delicacies, proceeded to discuss her dainty menu, while Dambmann looked on nervously wondering how soon he would have to go out for more.

The supply of confectionery was got away with in one time and two motions, and Nixau's escort was detailed to hunt up another assortment.

As he returned in short order, it is surmised that he had a stock of candy on hand in the Casino café, just across the way, and when he came back the sweet-toothed Nixau greeted him with a beaming smile.

This invoice she deftly put away where it would do the most good, and again despatched her faithful courier, who quickly gratified her insatiable appetite.

Nixau was very hungry, evidently, and her very plump appearance showed that she had been amply fed during her absence from town.

After the opera was over they corralled a table at the Brunswick, and Nixau ordered a meal that would make a fat man green with envy.

According to veracious witnesses, she made such an impression on the viands before she got through that the table looked as if it had been struck by lightning, swept by a cyclone and paralyzed by a Cincinnati riot.

Nixau evidently has an appetite that must impress M. Dambmann with the idea that she has not been neglected by him, at least.

It is reported that the songstress and M. Dambmann are going to *La Belle Paris* where the latter has an "establishment" and a French cook who can prepare dishes and sauces in such a way that one or two courses in a dinner will be enough of a meal for an ordinary person and that the New Mexican hope that three of them will satisfy even Mlle. Nixau.

By this manoeuvre, M. Dambmann hopes to save enough money to pay for his pleasure trips and buy some Western lands, as an offset to the exorbitant sums he has expended to gratify his charmer's appetite.

He is also said to have contracted with Maillard to furnish bonbons by the hogshead at way-down prices, and may have mixed in a little taffy with the French candies, because it is cheap and is a kind of edible Nixau is very fond of.

—The sixth concert of the Symphony Society will be given at the Academy of Music on Saturday evening, April 5. The programme is as follows: Schumann's "Overture, scherzo and finale;" Raff's C minor piano concerto, which will be played by Carl Faelten, of Baltimore; Beethoven's grand quatuor in C sharp minor, scored for full orchestra by Carl Mueller-Berghaus, and a selection from "Das Rheingold." Mueller-Berghaus, by his arrangement of the quatuor, which will be heard here for the first time, is said to have enriched musical literature with a new Beethoven symphony.

—Mme. Pappenheim, who has not been in good health for some months, reappeared a few nights ago in Boston, after a month's rest, singing in Gounod's "Redemption," with the Handel and Haydn Society. Her principal solo, "From thy love as a father," was received with hearty applause.

100 MUSIC TEACHERS WANTED.—Apply at American Teachers' Bureau, St. Louis, Mo.

# Penniless Tenor Robusto to Impecunious Tenor di Grazia.

(AFTER LONGFELLOW.)

Tell me not in husky numbers  
Fame is but an idle dream,  
For I have no room for slumbers,  
And I am just what I seem.

Brazen style is real and earnest,  
And the opera is its goal,  
Fraud thou art, to fraud returnest,  
Was not spoken of the soul.

No employment, and much sorrow  
Is my destined end to-day;  
Should I act? why then to-morrow,  
I would get no further pay.

Bills are long and credit fleeting,  
And our hearts though bold and brave,  
Still are musically "beating"  
Drinks and money to the grave.

In the operatic battle,  
In the grand début of life,  
Be not like the chorus cattle,  
Be a tenor in the strife!

Trust no manager, too pleasant,  
Let dead seasons hide their dead;  
Act and sing for money present,  
Try, oh try, to be well fed.

Tenors' failures all remind us  
We can rarely be sublime,  
But departing (boots behind us),  
We can make our voice a crime.

Such a voice, that perhaps another  
Singing o'er life's cashless main,  
Some forlorn and cracked-toned brother,  
Hearing may "give up" again.

Therefore let us now be doing,  
With gay hearts that fate resist;  
Ne'er achieving, still pursuing,  
Learn to labor and be hissed!

CUPID JONES.

## Gervinus and Pure Instrumental Music.

ESSAY BY LOUIS EHLERT.

[Translated for THE MUSICAL COURIER by H. D.]  
(CONCLUDED.)

ONE might fancy himself dreaming! To listen once more to the long-buried fallacy of Beethoven's having combined the chorus of voices with his ninth symphony simply because his instrumental forces were exhausted, or perhaps even because he had become conscious that vocal music alone could disclose the "most holy" in music. And that possessed of this full consciousness, a man of his greatness, his earnestness, and his truthfulness should then again have sat himself down to write his last quartets? And the Choral Fantasia? Does Gervinus not know that it bears the opus number 80? Should Beethoven be accused of having written all the great instrumental works which succeed it against his own convictions, unconsciously, like a boy who to-day utters a thought, of which he remembers nothing to-morrow? Is there, we ask, a cultivated musical artist who does not consider it in the highest degree probable that Beethoven would have written his tenth symphony without the aid of human voices. With his "devoted admirers," however, the master occupies the following position. There have been persons, and some of them even exist at this day, who upbraid the choral symphony with containing monstrosities, a want of clearness, and unbeautiful elements, probably because of the mixture of human voices with the symphonic orchestra. This point may be discussed, for here, at least, there is solid ground to stand upon. But that, within the confines of the musical world, there should exist—besides Gervinus—another person possessing a tinge of healthy art-sense who could regard the ninth symphony and the harmlessly lovely Choral Fantasia as "Documents on the limits of instrumental music," we shall never credit, until he himself makes similar confession. It would, however, seem befitting to Chrysander, Händel's biographer, and editor of an art-journal, openly to express himself in favor of or as opposing the views of his friend. He who desires to meddle with the efforts of art in his own age must openly wear his own colors. There is a much greater misfortune than the reading of one's name on the dedication page of an unsuccessful book, and this is to burden one's self, together with such sponsorship, with the suspicion that one indorses the contents in all their breadth. No person, not even a friend, need permit an author to misuse the authority and prestige of one's name, under cover of which to send the eccentric, sickly issues of his brain out into the world, even although the danger of their awakening sympathy may be the smallest possible. Every theory, whose aim it is to set forth as an error a truth recognized by many, we might say

by generations, without proving its assertion by convincing reasons, must be regarded as absurd, let it be attended by the greatest casuistic skill possible. We may assume, with almost statistical certainty, that at this day there does not exist a single person who devotes himself to art, be it professionally or as an amateur, for whom the great creations of purely instrumental music, such as the organ music of Bach, the symphonies, overtures, quartets, trios, and sonatas of Beethoven, Mozart, and Haydn, do not constitute the most precious treasures conferred upon them by this art.

What must Gervinus know of these works and how must he know them? For him there is nothing but Händel! With Händel art really began, with Händel it has ceased. Händel's most antiquated and obsolete opera can inspire him to dithyrambic hymns; the "Erioca" tells him nothing. And he is totally blind to the faults of his great favorite and to the oft-recurring conventionality and monotony of which even Händel's most important oratorios cannot be entirely acquitted. But this can no longer be called criticism; it is idolatry. Genuine love for a great man, such as Händel certainly was, accepts even his faults, still it cannot but perceive them.

The best (last) part of Gervinus' book, the parallel between Händel and Shakespeare, which really discloses many remarkable and actual points of comparison, also suffers from the euphemistic superabundance of his admiration for Händel, as well as from the restraint which necessarily accompanies every comparative estimation of equal compass and detail. Thus, at the very beginning he remarks: "Among all the tone-masters, there is not one who came before him, contemporary with him or following after him, who, with so sure a grasp of genial inspiration, yes, with so positive an idea of conscious insight into art, has stood so firmly by the real kernel and essence of this art, nor deviated from it at any moment, as he." In the first place, this is written incorrectly; we do not speak of the "idea of insight," and secondly it is an incorrect assertion. The very same thing might be said of Bach and Beethoven. Consequently Händel is not the only one.

After all that has gone before, we may conclude, that for Gervinus, the entire newer art, the after-Beethoven art does not exist at all. That a series of Schumann songs like "Woman's Love and Life," comprises more poetic force than some of Händel's operas; that the overture to the "Midsummer Night's Dream," a Schubert symphony are as genuinely works of art as any Händel has ever written, seems not to strike him. The most affected kettle-drum or trumpet-chorus, the emptiest choral-fugue written by his favorite appears to him in the light of the most perfect work of art, such as no one, before, beside, nor after him ever created.

"He who commits a fault like this," says Lessing in the Laocoon of Pope, "to him it may be permitted not to know anything about the whole subject."

## "Die Meistersinger."

H. T. FINCK (IN THE FORTHCOMING "WAGNER HANDBOOK").

AFTER the completion of "Tristan and Isolde," in 1859, Wagner made unsuccessful attempts to get it produced in Paris, Carlsruhe, Vienna and elsewhere. In Vienna it was abandoned after the fifty-fourth rehearsal. Trusting in the future, he continued his labors by writing "Die Meistersinger," when suddenly, in 1864, a new and propitious star appeared on the horizon. Ludwig I. ascended the throne of Bavaria; and one of his very first acts was to dispatch a special messenger, who, after considerable search, succeeded in finding Wagner, and brought him to Munich. The King presented him with a beautiful villa, and gave him not only his warmest personal regards, but almost unlimited control of his pecuniary and artistic resources. Wagner sent for Hans von Bülow, who had some years previously been induced, on hearing a performance of "Lohengrin" at Weimar, to abandon law and study music under Wagner at Zurich. Bülow prepared a version of the difficult score of "Tristan" for the piano, which Wagner himself pronounced a marvel, and which is doubtless the finest vocal score of any opera in existence.

He also assisted in rehearsing and conducting "Tristan," which was produced on June 10, 1865, and made a deep impression on the audience. For a whole decade, however, the work remained confined to Munich; and up to the present day the only other cities that have heard it entire are Weimar, Berlin, Königsberg, Leipsic, Hamburg, Bremen, London and Vienna. In the opinion of competent judges, "Tristan" represents the culminating point of Wagner's genius; but its subject is so sad, the execution so difficult, and the music throughout on such a high level of passion, that it will probably never become so popular as "Lohengrin," "Walküre," and "Die Meistersinger."

This last-named opera is doubtless destined to attain as great popularity as "Lohengrin," if not greater. In Germany "Lohengrin" is at present the favorite opera. In Berlin, where it was at first neglected for nine years, it was given ten times last season, and "Die Meistersinger" only four times. But the time is not far distant when "Die Meistersinger" will rise above all other operas by the number of its performances. The score of this opera was completed in 1867. In course of eight months, sixty-six rehearsals were held at the Munich Opera, the chorister being Hans Richter, who had copied the score for the press, and carefully studied it under Wagner. On June 21, 1868, the first performance was given, and lasted six hours. The audience was

quite as notable as that which in 1876 heard the "Nibelungen" at Bayreuth for the first time. Bülow was conductor, and Wagner listened in the King's box.

The enthusiasm was extraordinary; and the following year the new opera began its career throughout Germany. Among the last cities to accept it were Vienna and Berlin, where the royal managers conducted themselves in such a way that Wagner came to the conclusion that their object not only was "not to give his work, but to prevent its being given at other theatres." Originally "Die Meistersinger" had been intended for Vienna; but Wagner received an official note informing him that his name had been sufficiently considered for the present, and that it was now the turn of another composer. This "other composer" he ascertained was the great and immortal Jacques Offenbach! It is thus that the Germans have always treated their men of genius.

"Die Meistersinger" is Wagner's only comic opera; but not exactly in the sense in which the word comic was understood by his great rival, Offenbach, or even by Mozart, Rossini, Auber, Lortzing, Nicolai. The humor is essentially German,—a combination, always within æsthetic limits, of naïve playfulness, exuberant animal spirits, satire, practical jokes, burlesque, and withal an under-current of seriousness, and even sadness. Each of Wagner's operas is so novel in subject and musical ideas, that, on hearing one after the other, one might imagine himself transferred to a different planet. But the greatest differences prevail between "Tristan" and "Meistersinger," although they were composed in succession. "Tristan" is like a rapturous nocturne in the tropics; "Die Meistersinger" like a festival day in the bracing, cheerful atmosphere of the north. So great is the difference, that the author himself called the first work a *Handlung* (action, plot); the second an *Opera*, as it contains choruses in abundance, lyric pieces, processions, and even a dance. This has been interpreted as a recantation of his principles; but it is no such thing. In its general structure this work is as dramatic and Wagnerian as any; but the subject, being historic and humorous, is so different from the others, that it naturally called for a different treatment.

As Mr. F. Hueffer remarks in his charming little book on Wagner, in this opera "we find that the most striking jocular effects are frequently produced by a clever *perisfrage* of certain traditional modes of expression. Beckmesser delights in long-winded roulades and floriture, and the turns and trills of David would do credit to any Italian singing-master. Moreover, the local and historical tone pervading the whole would have been utterly destroyed if the utterances of even the elevated characters had not to some extent been made to tally with the language of their period, which was not the language of pure passion. It is thus that Wagner makes ornaments of his chains, and attains the highest freedom of poetic purpose, where he seems entangled in the meshes of conventionalism. On the other hand, he has nowhere written more truly impassioned strains where pure emotion comes into play. In addition to this, the score abounds with melodious beauties of the highest order."

## Bayreuth.

If Wagner could have remained in Munich, Bayreuth would never have attained its present importance for the musical world. He intended to build a splendid theatre on a new plan in the Bavarian capital, and the famous architect, Semper, had already prepared sketches for it, when the musical, clerical and political cabals that had been formed through jealousy of Wagner's influence on the king assumed such disagreeable dimensions that he found it advisable to leave the city. The king, however, remained his friend and patron, and supplied some of the means for carrying out the colossal project of building a special theatre in an out-of-the-way town of twenty thousand inhabitants, and producing there, with the co-operation of the greatest vocalists of the time, the Nibelung tetralogy.

No less than nine hundred thousand marks were wanted; and to obtain these Carl Tausig and the Countess von Schleinitz conceived the plan of forming Wagner societies, with a membership due of \$225, entitling the holder to seats for the first festival performances to be given at Bayreuth. Thanks to the growing popularity of Wagner's operas, the plan proved successful. Societies were formed in all German and many foreign cities, and the result was the festival of 1876, at which were assembled the most notable collection of crowned heads, artists, musicians, authors and managers probably ever brought together by any theatrical performance.

No musician had ever received such homage and honors as were showered on Wagner. What a contrast to his early Parisian days, when hunger compelled him to arrange trivial operatic melodies for the odious cornet, and even to prepare a pianoforte score of Bellini's "Puritani!" After the innumerable trials through which his iron will had enabled him to pass without yielding an inch of his principles, it might have been expected that his countrymen would congratulate him on his triumph, which was at the same time a triumph for German music; since previous German opera had been a mere eclectic mixture of Italian, French and a few German elements, while here was a work thoroughly German and new in style, and constituting, moreover, a glorification of national mythology.

But the majority of scribes assailed the work in the most unmeasured terms. When subsequently they had an opportunity at home to become better acquainted with it, they almost invariably revised their opinions; and since Wagner's death the work has been quietly accepted as a classic. But its original reception by the German press will forever remain as a colossal monument to

that national arrogance, folly and prejudice which Schopenhauer always lashed in such cutting terms.

Bayreuth itself was a special object of abuse. Why not give the tetralogy at one of the German capitals, in one of the old-established opera-houses? A sensible question, no doubt, but quite easily answered. Munich, which Wagner had to leave, was the only large city where he could have produced his tetralogy in accordance with his own intentions. Elsewhere his operas were not only condensed and mutilated, but interpreted quite in the old operatic style, so that only the lyric numbers found favor with the public, the much grander dramatic portions remaining entirely misunderstood, because misinterpreted.

To facilitate comprehension, Wagner wrote masterly analyses of the "Dutchman" and "Tannhäuser," in which his genius as stage-manager is conspicuous in every line. These he distributed free among the opera houses. Some years later, having exhausted his stock, he wrote to one of the managers for a copy; when the six copies he had sent were all found uncut and carefully locked up in the library!

In other words, if he was to have an opportunity during his lifetime to teach the singers his new style, he was obliged to appeal to his friends and build the Bayreuth theatre. There everything was in accordance with his wishes. A quiet country town, with none of a city's distractions; his own singers and players, mindful of every hint; an amphitheatric auditorium, in which the spectators could not sit in boxes and display their millinery, but were obliged to attend to the drama; perfect ventilation and freedom from danger: no drowning of beautiful orchestral passages by ill-timed applause of solo-singers; no recalls until the end of the last act; no gesticulating conductor and scraping and blowing musicians to impede the views, but an invisible orchestra, whose sounds seemed to hover over the singers as the mingled perfumes over a bed of flowers. This was Wagner's ideal. It could not be attained by him in any German city at that time, and was for the first time realized at Bayreuth.

### Emil Scaria.

**H**ERR Emil Scaria originally intended to become a lawyer, but music had an irresistible fascination for him and so he made up his mind to devote his life to the stage. He was born at Graz, in Austria, on September 18, 1840, and made his debut at Pesth at 1860. Then he went to London to continue his vocal studies under Garcia. After absorbing engagements at Dessau, Leipzig, Dresden and elsewhere, he was finally engaged at the Imperial Opera in Vienna, where he has remained ever since.

He is now generally recognized as the greatest living bass singer and is at the same time an admirable actor. He was the hero of the "Parsifal" festival and could be seen constantly in Wagner's company, who appeared to be very proud of him. Scaria is also an intimate friend of Bismarck, but he has not been able to make a Wagnerian convert of the Chancellor, who seems to consider hand organs and whistling the highest means of musical expression.

### Mathematician's Opera.

**M**R. EQUATION, the well-known millionaire and mathematician, called lately on one of our most popular opera managers, and offered him the noble sum of \$100,000 if he would produce some operas with figures in them.

The impresario, sorely perplexed, suavely asked, "And pray which operas can you possibly allude to? I am aware of no work containing ciphers."

"In the first place, my dear sir," said the accountant, "there is 'Charles VI.' by Halevy, who, also, by the way, wrote an opera in 1839 called 'The 13.'"

"Indeed, I remember now."

"No, you don't; you only say so. You never heard of them before."

"Well, surely, these are the only ones."

"Oh, no; you might revive Galluppi's 'Gustavus I.' or Auber's 'Gustavus III.' or Martini's 'Henry IV.' Did you ever hear of Martini?"

"Why, certainly," said the genial manager; "he invented a rifle. Are there any other numerical operas?"

"Lots of 'em. Revive Ricci's '2 Figaros,' Verdi's '2 Foscari,' or Alary's '3 Nozze Moses.'"

"Then there's Gretry's 'Richard I.' 'Ernani,' which introduces 'Charles V.' Donizetti's 'Eight months in two hours' ('Otto Mesi in due ore'), and Spontini's 'Louis IX.'"

"Gracious!"

"Yes, and you can get the scores of Morlacchi's 'Youth of Henry V.' Balfe's 'Henry IV.' Verdi's 'Macbeth the First,' and Bishop's 'Twelfth Night,' but you won't do it. You have three hundred and eighteen in your company and they are not worth two cents."

So saying the mathematician departed leaving the manager musing over a mug of 'alf-and-alf.' CUPID JONES.

—The third concert of the New York Chorus Society will take place on to-morrow evening at Steinway Hall. The soloists will be Miss Emma Juch, Miss Emily Winant, Jacob Graff and Max Heinrich. The works to be presented are Anton Dvorak's "Stabat Mater," the overture, introduction to Act II., spinning chorus and ballad from the "Flying Dutchman," the "Siegfried" idyl and the chorus "Awake," from "Die Meistersinger." The Dvorak work, however, is a novelty, and has been accorded much praise by the London press.

## PERSONALS.

**TREBELLI'S TALENTED DAUGHTER.**—Mme. Trebelli the well-known and gifted contralto, now at the Metropolitan Opera House, has a daughter in London, who is said to be both beautiful and charming. Signorina Trebelli has an excellent voice, and is a fine singer and pianiste, besides being able to speak several languages fluently.

**A MARQUIS'S DEBUT.**—The Marquis d'Altavilla, formerly chamberlain to the ex-Queen of Spain, is about to make his debut on the operatic boards under the stage name of Rainolfo Silla. He is handsome and possesses a charming voice. M. d'Altavilla is said to have lost all his fortune by speculation.

**JOACHIM'S PUPIL.**—A Miss Shinner, a former student of the London Royal Academy, was recently called upon to take Mme. Norman Néruda's place at a Saturday popular concert, and is said to have led the quartets with excellent results. She has been studying with Joachim, so the world will, no doubt, hear more of Miss Shinner as a violiniste.

**CRITICISING A BOSTON PIANIST.**—B. J. Lang, the Boston pianist, recently played Brahms' last piano concerto at a Boston symphony concert. Some critics are very severe upon his playing, the *Gazette* saying it was an interpretation "formal and monotonous in effect and cold in color." The same journal also says that in his performance of a series of pieces of a varied character they were by his treatment made to sound all alike. Evidently Mr. Lang does not please even in his stronghold, Boston.

**BRAHMS GOING TO LONDON.**—Johannes Brahms is expected in London during the coming summer to conduct his new Third Symphony. It seems to be generally conceded that this late work is of more popular character than his other two compositions of the same order. Brahms has not yet visited England, although some years ago he was invited with Herr Joachim to go there to take the honorary degree of Mus. Doc. at Cambridge University, an empty title enough for such a man, and, of course, an offer which was refused.

**"PRINCESS IDA" ON THE ROAD.**—In the cast of Mr. Stetson's traveling opera company the *Princess Ida* is Miss Beebe; the *Psyche*, Miss Carrie Burton; the *Melissa*, Miss Jean Herrick; *Lady Blanche*, Miss M. A. Sanger; *King Hildebrand*, Mr. W. H. Clark; *Hilarion*, Mr. Philip Branson; *Florion*, Mr. George Paxton; *Cyril*, Mr. C. H. Clark; *King Gama*, Mr. E. P. Temple.

**CARREÑO'S NEW ROCHELLE PROPERTY.**—Mme. Teresa Carreño has joined issue with the courts in an endeavor to save her property at New Rochelle, Long Island Sound, Westchester County, from the rapacious hands of the sheriff. According to the papers in the Superior Court, a judgment of \$621.67 was obtained by Emma Rudersdorff, in Boston, on January 7, 1880, against Teresa Carreño Sauret (Mme. Giovanni Tagliepietra). Emma Rudersdorff died, and Louis Campora became the assignee of the judgment. An execution against Mme. Carreño's property was issued under this judgment by the sheriff on February 12 last. The sheriff, under this power, levied upon the property and effects of Mme. Carreño in her dwelling house at New Rochelle on March 1. Mme. Carreño appealed to the courts, declaring that the sheriff threatened to sell her property and furniture; that some of the property belonged to her husband, Giovanni Tagliepietra, and the rest of it to her brother, Emanuel Carreño. Her counsel urged also that the papers were honey-combed with technical flaws. Judge Truax upheld the view that the papers were defective, and granted an order restraining the sheriff from further proceedings under the execution, unless that document should be properly amended by the plaintiff. One of the technical objections raised by Mme. Carreño's counsel is that the papers do not state that No. 20 Baxter street is the dwelling house of Signor Campora.

**VAN ZANDT SIGNS A CONTRACT.**—Miss Van Zandt, the American prima donna, has signed a contract for a profitable engagement next winter in Russia. Her recent quarrel with Carvalho about appearing in "Lakmé" has been a good advertisement for her.

**BONAWITZ'S NEW OPERA.**—J. B. Bonawitz's new opera, "Ostrolenka," is to be produced at St. George's Hall, London, on next Tuesday, April 1. The composer recently gave a selection from the work at Cromwell House, South Kensington, which Lady Freake kindly placed at his disposal; she also invited her friends. The extracts were effectively presented by the author and several well-known singers, and, according to report, pleased very much. Fashionable applause is, however, of very little account to the genuine artist.

**CARLOTTA PATTI HONORED.**—Il Maestro Verdi, as president of the Society International of Lyrical Artists, Milan, has created Mme. Carlotta Patti an honorary member.

**GOING TO LONDON.**—Miss Jenny Dickerson, the well-known alto singer, leaves this week for London, where she intends to sing in concerts and oratorio.

**DENGREMONT IN MOSCOW.**—Maurice Dengremont, who appeared here three years ago with great success, has just been received with great favor at Moscow. He played at the last two concerts of the Philharmonic Society there. He is expected to play shortly in Paris.

**SUED BY AN IMPRESARIO.**—Another singer has been sued by an impresario. This time it is Mme. Fides-Devries, who is charged by Maurel, director of the Paris Italian Opera, with pre-

tending to be ill on February 9, and not singing her role in "Hérodias." Maurel claims that this well known artist was well enough on the previous evening to take the express train for Monte-Carlo, where she began singing as usual.

**VICTOR WILDER'S TRANSLATIONS.**—Victor Wilder has just finished the French translation of Wagner's "Tristan and Isolde," and lately entered into an agreement with Schott, the music publisher of Mayence, to translate "Parsifal," "Die Meistersinger," and the four works comprising "The Nibelungen Ring," "Rheingold," "Walküre," "Siegfried" and "Gotterdammerung." Mr. Wilder is said to have displayed high talent and intelligence in the translations so far done.

**VAN ZANDT IN THE OPERA COMIQUE.**—Mlle. Van Zandt, the American prima donna, who has been made much of by the fickle Parisian public, has signed an engagement with Manager Mayer to sing in the Opera Comique in London. As Londoners are particularly well disposed toward American artists, it is almost certain that she will be cordially received.

**A SEQUEL TO "THE REDEMPTION."**—The news reaches us that M. Gounod, the composer, has completed the oratorio "Mors et Vita," which is a sequel to "The Redemption." The new work has been composed for production at the Birmingham music festival in 1885. Of course, "Mors et Vita" is the second "work of Gounod's life." If not, it ought to be.

**MUSIN'S PLANS.**—Ovide Musin, the Belgian violinist, who has had such a success in this country, says he will return to Europe in June, but will come back to this country next season, probably bringing with him the celebrated French composer, Camille Saint-Saëns. Musicians will be glad to hear the latter artist perform on the piano and organ, on both of which instruments he is said to be equally skillful.

**A COMPOSER HONORED.**—Ernest Reyer, the composer of "Sigurd," has just had bestowed upon him the cross of the order of Léopold. The honor comes late, but is well deserved.

**PERUGINI IN DEMAND.**—It is reported that Mlle. Emma Nevada, the California prima donna, who recently made a very favorable impression in Paris, cabled a few days ago to Signor Perugini, of the Casino Company, to go to Europe to sing the role of *Elvino* in "La Sonnambula." The Signor cannot leave here, however, as he is under contract to McCaull.

**COWEN'S CONFIDENCE.**—F. H. Cowen, the composer of the "Scandinavian" symphony, has certainly much faith in himself, for he recently made a novel experiment in London. He gave a "recital" at Steinway Hall, the entire programme being devoted to his own songs, interpreted by various well-known singers. There was not even a piano solo performed on the occasion, so that the concert resembled a bouquet menu in which every dish is sugar, as the London *Figaro* puts it.

## Music Teachers' National Association.

Editors Musical Courier:

**W**E beg leave to hand you another "collation," not a "cold" one either, of indorsements of the new movement in behalf of musical art and its teachers. We are sure that you will not object to the assistance of such distinguished talent in the editing of your valued journal.

A letter just received from Mr. Carlyle Petersilea, who has been absent in Europe since last summer, gives the result of his observation and thought concerning the matter now so prominently before the musical profession of this country. He writes from Berlin under date of March 2, as follows: "Dear Mr. Bowman—It will be impossible for me to be present at the proposed meeting at Cleveland, the first week in July, but you know my views so well that you may be sure that whatever actions are taken with your consent I will indorse most cordially. We unfortunately have a great many incompetent teachers who not only injure the cause of music in America, but also the social and artistic standing of the profession; but I think that those persons who come over here and take a few lessons of good teachers, or a great many lessons of incompetent teachers, of whom the number is legion, and then impose upon our countrymen who receive them with open arms, simply because they have studied (?) in Europe, do even more harm than our incompetent teachers at home. Something must be done to raise the standard of teachers, and the position of teachers who have spent the greater part of their lives in earnest study, and who must of necessity be the ones at the head of this great movement. I am afraid that neither you nor I will live to see the plan working as effectually as we so ardently desire, but let us set the ball in motion, and in the future as it gains in impetus it must carry everything before it. Very sincerely your friend,

CARLYLE PETERSILEA."

Every earnest musician should encourage the efforts of the Music Teachers' National Association, and the establishment of a National College of Teachers, founded on a purely art basis, would do much to elevate the standard of music in our country. In this movement I shall gladly co-operate, and expect to be present at the next meeting in Cleveland.

H. CLARENCE EDDY, Chicago.

I will do everything in my power to further the cause, which I believe to be one of the best in the country.

JOHN S. VAN CLEVE, Cincinnati.

If the plan can be hit upon that will be practicable, I haven't a doubt it would be a great boon to the country. I have no prejudice against the plan, and if I can be of any service in forwarding the interests of this or any other similar scheme which

shall result in bringing up the standard of requirements for teachers throughout the country, I shall be very glad to co-operate with you. P. B. RICE, Oberlin Conservatory, Ohio.

I have read the article in THE MUSICAL COURIER, which you were so kind as to send me, with great interest, and though I am too short a time in this country to have formed any opinion of my own, I believe that the efforts of the Music Teachers' National Association will prove very effectual in raising the standard of art. If I can arrange it, I will be present at the next meeting at Cleveland.

HENRY SCHRADIECK, College of Music of Cincinnati.

I have always felt the need of some such organization, and I indorse the movement in every respect. We may have to struggle against prejudice for a while, but, as every true musician cannot help supporting every effort to elevate his art, as well as protect himself, it is bound to succeed.

CALIXA LAVALLÉE, Boston.

I think the idea of a National College of Teachers a very good and just one. I shall do my best to be present in Cleveland, and if in the mean while I can aid in any way, at a distance, in furthering the plan, please command me.

FRED. C. HARR, Richmond, Va.

It is with great pleasure that I shall co-operate with the National College of Teachers' Committee at the forthcoming meeting at Cleveland. S. E. JACOBSON, Cincinnati (Violin School.)

I feel highly complimented at being asked to be one of your number next summer for the purpose of forming a National College of Teachers, something that is very much needed in the United States, and I hope you may succeed. I should be very glad to join you, but I shall be abroad all the summer, and shall, therefore, be deprived of the pleasure of meeting with you. Thanking you for the invitation, and wishing you all success.

ACHILLES ERRANI, New York.

I heartily indorse the resolutions you kindly send me, and shall do my best to be present at the next meeting in Cleveland, July next.

CHAS. R. ADAMS, Boston.

Am with you heart and soul. Have fullest confidence in the success of the National College of Teachers. I take it as a hopeful sign that all the young teachers and students of music that I have talked with take greatest interest in it.

M. KOTZSCHMAR, Portland, Me.

I promised Mr. Sherwood some time ago to join the movement, but I fear that I cannot do much for it this year, since I expect to go to Europe this summer. But you have my name for it.

OTTO SINGER, College of Music, Cincinnati.

Although not a teacher (my whole time being devoted to public playing), I am heartily in sympathy with any movement that will elevate the art, to which I have devoted my humble endeavors for so many years. If I can help you in your good work at any time, command me. You have my heartfelt wishes for your success.

JULIE RIVE-KING, New York.

Yours, fraternally,

WM. H. SHERWOOD,

CARLYLE PETERSILEA,

S. B. WHITNEY,

N. COE STEWART,

E. M. BOWMAN,

N. C. T. Com.

The following skit upon the proprietors of the Liverpool Philharmonic Society from an exchange is apropos: PHILHARMONIC ETIQUETTE.—1. Arrive late. Impression created that you dine at a highly fashionable hour. (Mr. Hallé and his forces are paid to be punctual.) 2. Do not apologize to the simple people who have come at the advertised time, and on whose toes you tread while crushing past them. 3. Invariably carry an armful of scores (the older the better). Impression created that you know something. 4. Beat time with the foot at all well-marked movements. Impression created that you have a musical soul. A pedal (!) obligato invariably enhances the enjoyment of your neighbours. 5. Hum every ear-catching melody. Impression confirmed that you know something. If any cantankerous person remarks that he didn't pay to hear you sing, reply, "Then, sir, you have that into the bargain." 6. Start convulsively whenever a string breaks. Impression created that you have a musical ear. 7. Follow up the start with the remark that really those fellows ought to pay a halfpenny more and get good strings. Impression created that you have a knowledge of the market value of catgut. 8. Smile knowingly when "the water gets into the meter" of the horns. Impression that you have a musical ear confirmed, for only a thoroughly trained listener can detect any margin on the tone of the horn. 9. Do not commit the indiscretion of applauding. 10. Leave your seat as soon as the last piece has been begun. Retreating at this time cheers the performers and adds to the pleasure of those who, with false politeness, remain to the close.

—The last organ and harp recital of Mr. George W. Morgan and Miss Maud Morgan will take place to-morrow afternoon at Chickering Hall. They will be assisted by Miss Alice Keller and the Meigs sisters. An interesting programme has been prepared.

## Italian Opera.

### Metropolitan Opera House.

"LES HUGUENOTS."

THE repetition last Wednesday night at the Metropolitan Opera House of Meyerbeer's "Les Huguenots" again drew to the house a good-sized audience, and the performance itself was, on the whole, a great improvement on the first rendering of the work. Mme. Sembrich as *Margherita de Valois* was simply superb. Her trill in the first act on high C sharp, winding up with a sonorous D, and her repeated high C's floating over the sea of noise produced by chorus and orchestra in the finale of the second act took the house by storm and brought forth thundering applause. Mme. Nilsson as *Valentina* gained on the hearer in the latter half of the opera by her sympathetic acting as well as fine singing. Mme. Scalchi was a really excellent *Urbano*, and so immensely pleased the audience that she was forced to repeat the "Nobil Signor" aria of the first act. The *Raoul* of Signor Campanini was not quite satisfactory, especially in the beginning of the opera when he seemed hoarse, but later on he improved, and in the fourth act gained quite a deserved success. Signori Del Puente as *Nevers*, Kaschmann as *St. Bris*, and Mirabella as *Marcello* were all three, but notably the former, very efficient. Chorus and orchestra, though both left ample room for improvement, were considerably better than at the previous representation, but it seems that more careful rehearsing is necessary in an opera of such difficult *ensemble* numbers as are abounding in "Les Huguenots."

"ROBERTO IL DIAVOLO."

The opera presented on last Friday evening was the familiar one, "Roberto il Diavolo." The same artists that impersonated the various roles when the work was produced during the fall season took part in the representation now under consideration. There was not a very large audience present, the parquet showing many vacant seats, while the balcony and family circle were quite empty. And yet "Roberto" should be a popular opera, for the music is dramatic and the scenery picturesque. The performance on Friday night was by no means a notable one. As *Alice*, Mme. Fursch-Madi sang and acted with spirit, yet here and there her intonation was not as precise as a musical ear demands. This was noticeable in her first aria, "Vanne, banne." Mme. Valleria was the *Isabella*, and as is usual with this gifted artist, she scored a good success in the part. Perhaps she did not interpret the famous aria, "Roberto, oh tu che adoro," as well as she has done on former occasions, but else she atoned for her failure in this particular number. Signor Stagno in the title role achieved only a fair success, and but for the few telling high notes that he uses with effect, his personation would have been less admired. Signor Mirabella made a ponderous *Bertram*. Mme. Cavalazzi's dancing in the "Cloister Scene" was one of the features of the evening, and she was twice recalled, an honor she fully deserved. The chorus did not satisfy the musical hearer, while the orchestra's playing was not of that standard that is desirable or expected.

"LA GIOCONDA."

At the Saturday matinee Ponchielli's quite successful opera, "La Gioconda" was represented. The cast was not the same as when the work was performed in the fall season, and consequently the interpretation suffered somewhat on this account. In place of Mme. Fursch-Madi, the role of *Laura* was undertaken by Mlle. Lablache, who did much better than could have been expected under the circumstances. Still her predecessor's interpretation was not equalled. The role of *Enzo* was given to Capoul, in place of Stagno, which is about all that need be said, seeing that whatever powers of acting Capoul may have, his voice is a relic of what it once was. Mme. Nilsson as *La Gioconda*, and Mme. Scalchi as *La Cieca*, were both heard to the same advantage as they were before. Mme. Nilsson, however, failed to produce the requisite impression in the fourth act. Del Puente sang the part of *Barnaba* with his accustomed success, and was, as before, encoined in the "Barcarole," which he gave with a good deal of *brisi*. Signor Novara, as *Alvise*, was acceptable of course. Mme. Cavalazzi's dancing in the "Ballet of the Hours" was much enjoyed, and earned for her great applause and some bouquets. The choruses went better than usual, while the orchestra showed to good advantage in Ponchielli's fluent and melodious music.

## Brooklyn Philharmonic Society.

THE Brooklyn Philharmonic Society at their seventh public rehearsal and concert of the present season, on last Friday afternoon and Saturday evening, produced an excellent programme, which was well rendered before a large and enthusiastic audience.

The concert opened on Friday afternoon with Bach's "Tocatta" in F, excellently scored by G. Esser, and which has lately also been heard at one of the New York Philharmonic concerts. As the orchestra in the main is composed of the same performers as the New York body, it is hardly necessary to say that the work was well and effectively rendered under Theodore Thomas. Hereupon followed the third part of Schumann's "Faust" music, which has also been heard at the first concert of the New York Chorus Society, and which was exceedingly well rendered on this occasion by the Brooklyn Philharmonic chorus, orchestra and soloists, some of whom were the same as at the concert of the New York Chorus Society. They were: Mme. Amy Sher-

win, Mrs. Minnie Denniston, Mrs. Adolf Hartdegen, Mrs. Belle Cole, Miss Hattie Schroter, Miss Adeline Sessions, Miss Emily Winant, Mr. Theo. J. Toedt, Mr. Franz Remmertz, Dr. Carl E. Martin.

Beethoven's Ninth Symphony was the *pièce de résistance*, however, and although it seemed to produce an overwhelming effect upon the audience, who strongly applauded after each of the four movements, we were somewhat disappointed in the rendering, as there was not throughout apparent that perfect *ensemble* that we are wont to hear in an orchestra led by Theodore Thomas. Notably at fault were several of the woodwind instruments during the wonderful *Scherzo* and the not less admirable *Adagio* of this the symphonic masterpiece of the world. It is hardly needed to say that the "Ode to Joy" did not go well, either as regards the chorus or the solo quartet. In fact, nobody expects them to go well, as they are written so uncomfortably high for the voices that a perfect rendering is well-nigh a human impossibility.

On Saturday evening, owing to the length of the programme, the Bach "Tocatta" was not given. An incident of interest occurred just before the performance of the Ninth Symphony, when a storm-driven pigeon flew into the Academy and settled right over Mr. Theodore Thomas's head. We wonder whether the scared creature asked itself, *Dove sono?*

## Mr. Rafael Joseffy's Concert.

MR. Rafael Joseffy's "Third Grand Concert" was given in the shape of a pianoforte-recital on last Saturday evening at Steinway Hall and drew, as did its predecessors, a very large audience, thus demonstrating the fact that the virtuoso has lost none in favor with the general public, an assertion which was further verified by the frequent and quite enthusiastic applause that followed his interpretation of a very long and somewhat tiresome programme. It consisted of the following numbers:

- 1.—a. Allegro and Variations on a Passacaille, in G minor.....Handel.  
b. Gavotte in F.....Martini.  
c. Tocatta and Fugue in D minor.....Bach-Tausig.  
d. Menuet in A flat.....Boccherini.  
e. Arietta di Balletto in B flat.....Gluck-Joseffy.
- 2.—a. Two Musical Moments, in A flat and F minor.....Schubert.  
b. Sonata Appassionata, Op. 57, in F minor.....Beethoven.  
1. Allegro assai. 2. Più Allegro. 3. Andante con moto.  
3. Allegro ma non troppo. Presto.
- 3.—a. Three Selections from Kreisleriana, }.....Schumann.  
b. Novelette in D, }  
c. Vogel als Prophet, }  
d. Marcia Fantastico in B flat.....Bargiel.  
e. "Elves at Play" (Einfenspiel), in E minor.....Carl Heyman.
- 4.—a. Three Studies (Etudes), }  
b. Nocturne in D flat, }.....Chopin.  
c. Mazurka in B minor, }  
d. Berceuse, }  
e. "At the Spring," (by request).....R. Joseffy.
- 5.—a. "Rhapsodie Hongroise," No. 2, }  
b. Consolation, No. 5, }.....Liszt.  
c. Spinning Song from Wagner's "Flying Dutchman," }  
d. Fantasia from "Midsummer Night's Dream," }

This programme, which lasted two hours and a half and contained but very little that we have not heard before from Mr. Joseffy, was rendered in his usual style. Mr. Joseffy, however, seemed to have an unusually good evening and played most of his numbers with almost unwonted spirit, notably so, Liszt's "Spinning Song," Heyman's "Einfenspiel" and the two "Musical Moments" by Schubert. The "Sonata Appassionata" by Beethoven, however, was just as weak and misconceived as when played here before and the second of the C sharp minor Etudes by Chopin, the one that might more fitly be called a "Nocturne" than a "Study," was spoiled by too much accompaniment and too little singing quality given to the lovely melody and its imitation in the left hand.

## Mme. Madeline Schiller's Recital.

MME. MADELINE SCHILLER concluded her series of three pianoforte recitals on last Saturday afternoon at Steinway Hall, and again had a large-sized, cultivated and enthusiastic audience, consisting for the most part of the fairer sex. She began her programme with an interesting suite in B flat, op. 204, by Raff, which in all its six movements was given with intelligence, refinement and pianistic skill. The same may be said about the rendering of the Schumann quintet, in which Messrs. Arnold, Faerber, Hemmann and Schenck played the four string parts very satisfactorily. Mme. Schiller then interpreted, often received with strong and deserved applause, the following numbers which helped to make up an interesting and well-chosen programme:

- Rondo, G. major, op. 51, No. 2.....Beethoven
- Romance, op. 44, (by request).....Rubinstein
- Ballade, A flat, op. 47 (by request).....Chopin
- Etude de concert, "Il Tremolo" (by request).....Gottschalk
- Nocturne, G. major, op. 35, No. 2, }.....Georg Henschel
- Gavotte, C. major, }  
Valse-Caprice, Soirées de Vienne, No. 3.....Schubert-Liszt
- Rhapsodie Hongroise, No. 2 (by request).....Liszt

## Miss Margulies's Concert.

MISS ADELE MARGULIES gave her second concert at Steinway Hall on last Thursday night and had again the gratification of seeing a well-filled house. If financially, therefore, the young lady, as we are glad to state, repeated her previous success, artistically she did not quite come up to her first concert's standard, at least, not in her principal numbers. She interpreted Chopin's B minor Sonata, op. 58, of which she played three movements in very fair style;

the *Largo*, however, was taken much too fast, lacked breadth and contained, curious enough to say, a good many false notes. Why this should have been so is hard to see, as the movement does not abound in technical difficulties. Much better played were the three smaller selections; a "Gavotte" by Henschel, containing nothing new or particularly striking; a charming "Impromptu" by Brüll, and Schumann's "Traum-eswirren." Although these pieces were technically very well rendered indeed, Miss Margulies failed to greatly impress her audience, as she seemed to play very listlessly and without deep sentiment. Her main number was Chopin's F minor "Fantasia" and this was also the worst played number on the programme; both technically and conceptionally the performance was very disappointing to us and we can only account for her playing so badly on the ground of indisposition, as we never before heard her so much to her own detriment. The last number Miss Margulies performed was Liszt's twelfth Rhapsody which was played with better technique, but lacked power in the places where it was most required.

The genuine success of the evening was scored, and deservedly so, by the "assistance," Mr. and Mrs. Georg Henschel, who in their solo-numbers and duets "brought down the house." Mr. Henschel, though not possessed of a very agreeable or powerful baritone voice, is a consummate artist in the use of it. In expression and musicianly understanding he ranks very high and his accompanying is masterly. Mrs. Henschel sings just as well as her husband, and she has besides a most beautiful and pleasing soprano voice and could not fail therefore to create a genuine enthusiasm. The duets, however, which these two artists chose to interpret were not of the highest musical value, though they evidently greatly pleased the public.

### Workingmen's Concert.

THE People's Concert Society gave the second free concert for workmen and their families at Steinway Hall on last Sunday afternoon and it was again a complete success. The large hall was crowded to the utmost and the audience listened with attention and bestowed their applause with as much discretion and certainly with more genuine enthusiasm than does many a Philharmonic or Symphony audience.

Miss Emma Juch sang splendidly and was recalled and encored, and the orchestra, under Theodore Thomas, could not have played better if they had tried to. The programme was as follows:

Overture—"Der Freischütz".....	Weber
Orchestra.	
Symphony—G minor.....	Mozart
Allegro molto. Andante. Minuet, Allegro. Finale, Allegro assai.	
Orchestra.	
Aria—"Batti, batti" ("Don Giovanni").....	Mozart
Miss Emma Juch.	
Overture—"William Tell".....	Rossini
Orchestra.	
Träumerei.....	Schumann
Orchestra.	
Scherzo—"Midsummer Night's Dream".....	Mendelssohn
Orchestra.	
Ave Maria—(Violin obligato by Mr. H. Brandt). .....	Bach-Gounod
Miss Emma Juch.	
Overture—"Tannhäuser".....	Wagner
Orchestra.	

### Miss De Lussan's Concert.

A CONCERT was given in Steck Hall on Tuesday evening, March 25, by Mlle. de Lussan, who was assisted by a number of well-known artists. The audience was large for the size of the hall, and more select than usual at ordinary entertainments of the same character. The programme opened with a duet from Donizetti's "Belisario," rendered by Messrs. Fritsch and Millard. It does not call for special mention, as neither of the singers excelled in beauty of voice or refinement of style. Miss Dickerson then gave the "gavotte" from Thomas's "Mignon," but her voice is not true, and her manner of delivery altogether too heavy to create a good impression. J. N. Pattison followed Miss Dickerson played Liszt's "Etude de Paganini La Campanella." His execution was brilliant and satisfactory, eliciting deserved hearty applause. Later on he gave two pieces of his own.

Mlle. de Lussan first sang an "Elégie" by Massenet, with cello obligato by Charles Werner. She is a singer of most excellent natural qualities, and should be heard oftener in public. Her style is altogether commendable, and she sings with spirit and intelligence, besides having considerable facility. Her voice is powerful and pretty even throughout its compass. She is evidently better fitted to interpret dramatic than lyric music. She was very successful in a "Valse de Concert," by Mr. Pattison, rendering it with a good deal of *bis* and varied expression. Of course she was received with the kindest demonstrations. Mr. Millard sang his own song, "When the tide comes in," very poorly. Miss Dickerson also sang "O Fatima," from Weber's "Abu Hassan." Mr. Werner gave, in his usual style, "La Musette," a dance of the sixteenth century. Mr. Fritsch contributed Lassen's "Vorsatz," and Jensen's "Margaret au Thor." The concert concluded with a duet by Lucantone, "Una notte in Venezia," given by Mlle. de Lussan and Mr. Fritsch.

—The fairy opera, "Mountain Queen," will be produced this month at the Cosmopolitan Theatre.

### English Glee Club.

THE concert given in Chickering Hall on last Thursday evening, the 27th, by the English Glee Club, was as usual quite interesting to those who admire old English glees and part songs. Compositions by Bishop, Dr. Arne, Spofforth, Cooke, and Callcott formed the staple of the programme, and most of the selections were given with good expression and fair intelligence. The voices of Messrs. Baird, Ellard, Aiken and the rest blend quite nicely together, and are listened to with greater pleasure than when these gentlemen are heard singly. Miss Henrietta Beebe excels in the interpretation of English ballads, and thus her contributions to the programme were very enjoyable. She sang Dr. Arne's melodious air "Water Parted from the Sea," for his opera "Artaxerxes," and Horn's "Thro' the Wood." Mr. Baird sang his solos as usual in a phlegmatic style. This concert was the last of the present season.

### Testimonial Concert.

THE testimonial concert tendered to Miss Anna J. Borie in Horticultural Hall on last Thursday evening was fairly successful. A good-sized and well-disposed audience was in attendance, and applauded everything indiscriminately. We are not one of those who like to have a concert commence at twenty minutes past eight rather than at the advertised time, for in twenty minutes a quarter of the programme should be performed.

Miss Borie has a good voice, but it is not under thorough control. She sang with expression Braga's "Angel's Serenade," and other numbers. Mr. Dossenbach played the violin part to the "Serenade" with taste and judgment, and later on a fantasia by Allard. Mr. Jameson scored a success in his solos, but his higher register is not so effective as it should be. Mr. Marowski was very successful in all he sang, while Miss Hibbard's piano solos were fairly well rendered. Miss Forseman's singing lacks life, and thus she does not do herself justice. Mrs. Luther displayed a well cultivated voice, although it is not of the most expressive quality naturally. The concert was a success for Miss Borie.

### Casino Concert.

THE popularity of the Sunday night concerts at the Casino distanced the wind and dust on last Sunday evening, and brought out a large audience to listen to selections from French composers with Gounod left out, as that composer had the field to himself on the Sunday before. Auber, Saint-Saëns, Massenet and Berlioz were the representatives of French art selected. The numbers were received with relish and applause. Miss Emma Juch and M. Ovide Musin were the soloists. The sweet soprano voice of the singer and the delicate skill of the violinist contributed the usual measure of happiness to the auditors.

### A Stupid Paragraph.

NEW YORK, March 22, 1884.

Editors Musical Courier:

DEAR SIRS—In the *Keynote* of the 15th inst. appeared the following notice:

GIESE.—M. Franz Giese is announced as "Solo Violinist to the King of the Netherlands." Not having heard of the retirement of M. Antoine Bouman, who held that position two years since, is there not a mistake somewhere?

There is a mistake somewhere, and it occurs with the editor of the *Keynote*, he not having informed himself thoroughly upon the subject before writing the paragraph. Mr. Antoine Bouman, who now has a position as violoncellist in Amsterdam, never held the title of solo-violoncellist to His Majesty the King of the Netherlands.

Inclosed you will find certificate of my nomination to that title. Will you please insert the above in your valuable paper, and oblige

Yours very sincerely,

FRITZ GIESE.

[We gladly insert the above, with the remark that it was unnecessary to send the certificate, as we know that Mr. Giese holds the position named. The doubly-stupid mistake made by the editor of the *Keynote* lies in the fact that not only Mr. Giese, but also half a dozen or more others, among whom, however, Mr. Bouman is not included, are solo violoncellists to His Majesty the King of Holland. Among them we may mention Joseph Hollman, Van der Eyden and Van Iseghem, who lives at Tours. —EDS. MUSICAL COURIER.]

### Baltimore Correspondence.

BALTIMORE, Md., March 24.

THE fifth Peabody Concert was given on last Saturday with the following programme: Rubinstein—Ocean Symphony, four movements; four songs by the same composer, sung by Mr. Ivan Morawski. Chopin—Piano works—Nocturne, op. 32, No. 1; Etude, op. 10, No. 7; Mazurka, op. 6, No. 1; Andante and Polonaise, op. 22, played by Miss Fannie Bloomfield. Liszt—Symphonic Poem, "Tasso."

Only the first movement of the symphony was played intelligently, the other three movements sounded crude and labored. The magnificent "Adagio non tanto" seemed very tame and made no effect, owing to the utter absence of phrasing.

The disproportion in the forces of the orchestra assisted in destroying the beauty of the entire symphony. It is the same fault to which I have alluded in my previous letters. Liszt's "Tasso" was given for the second time this season. Why, we cannot

say. If the first interpretation was a poor one, this second one only assisted in placing the composer at a disadvantage.

There are many other compositions (not including Norse suites) which could be given at the Peabody concerts with the instruments at hand.

There is therefore no excuse for twice attempting "Tasso" without a harp or bass clarinette and some of the percussion instruments.

The peculiar qualities of a bass clarinette cannot be produce, upon any other instrument, and without the use of the harp "Tasso" cannot be properly interpreted, as there are certain portions of the score where this instrument is absolutely necessary. Why this important instrument should have been slighted on both occasions is matter of conjecture, since not alone one harp has been used at some of the Peabody concerts, but oftentimes there may be seen two, when some of the directors "Norse suites" are to be given. If, to the absence of the above mentioned instruments, the absence of some of the players could have been added, it might have benefitted the entire performance. Mr. Morawski sang very well and met with deserved success, Miss Fannie Bloomfield made a great impression. Her playing of the four Chopin numbers was delightful. Her technique is faultless, her touch velvety and also powerful, and her interpretation is in every respect artistic. Miss Bloomfield's numbers were by far the most finished and enjoyable on the programme.

HANS SLICK.

### HOME NEWS.

—Mme. Rivé-King will play at Philadelphia on April 14 and 15; Baltimore, 16th and 17th; and Washington, 18th and 19th.

—The fourth organ and harp matinee of Mr. and Miss Morgan was given in Chickering Hall on last Thursday. Miss Zelle de Lussan scored a success by her singing of Mendelssohn's "The Garland," and "The Habanera," by Bizet. Miss Morgan played harp solos by Toulmin and Alvars, while Mr. Morgan rendered Mendelssohn's Prelude and Fugue in C minor; Kulak's "Pastoral," Lemmen's "Storm Fantasia," and Weber's "Oberon" overture. The concert was brought to a close with a performance of Oberthur's "Nun's Prayer," for organ and harp. The fifth and last matinee takes place next Thursday.

—The spring season of Italian opera at the Academy of Music will open on April 14, and will probably last for only two weeks. Col. Mapleson's agreement calls for a season of five weeks, but it is understood that the Board of Directors will release him from it. The prospectus is not yet issued, but there will be at least five performances in each week, which may possibly include two representations of "Semiramide," with Mme. Patti and Mme. Scalchi. There will be no subscription for this brief season. Col. Mapleson will probably return to England on May 1 by the steamer City of Chicago.

—S. W. Jamieson announces a concert to take place at Chickering Hall, Boston, Wednesday evening, April 2. He will be assisted by Mrs. L. C. Cushing, Wulf Fries and W. H. Allen.

—Two movements from Haydn's Eighth Symphony and a chorus and march from "Tannhäuser" will be performed by the Harlem Orchestral Association at its first concert this evening. This is a society of amateurs. Miss Helen Norman, contralto, will assist at the concert, which will take place in Association Hall, One Hundred and Twenty-ninth street and Fourth avenue.

I take much pleasure in informing

MANAGERS, MUSICAL SOCIETIES,

&c., &c.,

That I am now completing arrangements for the

FAREWELL-APPEARANCES-IN-AMERICA

OF THE EMINENT ARTISTS,

MR. & MRS. GEORG HENSCHEL.

I would be pleased to arrange with responsible parties in the principal cities to give one of their charming

"VOCAL RECITALS"

Some time during April or May.

I am also prepared to make a few CONCERT or ORATORIO ENGAGEMENTS.

For terms, dates, &c., please address

JOHN LAVINE, Manager,

Room 7, Steinway Hall,

NEW YORK, N. Y.

**Professional Cards.**

**A. E. STODDARD,**  
Baritone. Oratorio and Concerts.  
Address, Steinway Hall, New York.

**JOHN BAYER,**  
Piano Instruction. Address, Steinway Hall, New York.

**BECKER'S REPEATING GRAND**  
Action; Wessell, Nickel & Gross, Manufacturers.  
Address F. L. BECKER, 213 E. 57th St., New York.

**MR. TOM BULLOCK,**  
Tenor. Concert, Oratorio, Vocal Instruction.  
Address, Steinway Hall, New York.

**MAX TREUMANN,**  
Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 164 East 70th St., N. Y. City.

**FREDERIC GRANT GLEASON,**  
Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.  
Address, care Hershey Music Hall, Chicago.

**FREDERICK W. JAMESON,**  
Tenor. Oratorio and Concerts.  
Care of Wm. A. Pond & Co., 25 Union Square.

**PROF. S. E. JACOBSON'S**  
Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

**HERMANN O. C. KORTHEUER,**  
Pianist and Piano Teacher, 146 Atlantic Avenue Brooklyn, N. Y., and Steinway Hall.

**MISS GEORGINE SCHUMANN,**  
Teacher of the Pianoforte. Graduate Academy of Music, Dresden. Address Schirmer's Music Store, 35 Union Square, New York.

**LYONS MUSICAL ACADEMY,**  
Lyons, N. Y. (founded 1854). Daily lessons. Noted for furnishing excellent teachers. Imparts best modern technique and artistic execution. Address L. H. SHERWOOD, M. A., Principal.

**OTTO HACKH,**  
Address Professor of Pianoforte, Grand Conservatory of Music, 46 W. Twenty-third Street; or, Augustus Baus & Co.'s Piano Rooms, 25 W. Twenty-third Street, New York.

**MISS BELLE COLE,**  
Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concerts on her tour from ocean to ocean. GEO. COLBY, 23 E. 14th Street, New York.

**C. A. CAPP,**  
(Seventh Regiment Band, formerly Graffula's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

**VOGT CONSERVATORY OF MUSIC,**  
No. 19 East 14th Street, New York City.

**Mlle. ZÉLIA DE LUSSAN,**  
Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colby, 23 East 14th Street; or residence, 137 West 49th Street, New York.

**LOUIS BLUMENBERG,**  
Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

**J. H. & C. S. ODELL,**

MANUFACTURERS OF

**Church and Chapel  
ORGANS**

of every description, with all Modern Improvements, including their Celebrated Patent Pneumatic Composition Movement between Manuals and Pneumatic Tubular Action.

407 & 409 West Forty-second Street,  
NEAR NINTH AVENUE, NEW YORK.

**L. C. HARRISON,**

SUCCESSOR TO WM. M. WILSON,

Formerly HENRY ERBEN &amp; CO.,

—MANUFACTURER OF—

Church, Chapel and Parlor

**PIPE ORGANS,**

260 & 262 West 28th Street,  
Near Eighth Avenue, NEW YORK.

**New York Conservatory of Music,**

NEW YORK OFFICES ONLY AT

5 E. 14th ST., 3d Door East of 5th AVE.

CHARTERED IN 1865.

**THE NATIONAL MUSIC SCHOOL**

—AND—

School of Elocution, Modern Languages,  
Drawing and Painting.

OPEN DAILY from 9 A. M. to 9 P. M., during the entire year.

QUARTER BEGINS from date of entrance.

**CINCINNATI CONSERVATORY OF MUSIC.**

Miss CLARA BAUR, Directress.

Vocal, Piano, Violin and Orchestral Instruments; Theory, Elocution, and Modern Languages. Boarding Department for Young Ladies. Mr. George Magrath, the eminent concert pianist at the head of the Pianoforte Department.

For Circulars send to the full address of  
Miss CLARA BAUR,  
140 Broadway, near 4th Street, Cincinnati, Ohio.

**Grand Conservatory of Music**

OF THE CITY OF NEW YORK,

46 West Twenty-Third St., 46  
(Between Fifth and Sixth Avenues.)

ERNST EBERHARD, Director

Instruction in all branches of vocal and instrumental music as a science and as an art, by the most eminent masters and professors of the land, at moderate terms. Send for Annual Report.

**NEW ENGLAND CONSERVATORY OF MUSIC.**

Furnishes unequalled facilities for instruction in Piano, Organ, Violin, Voice, all Orchestral Instruments, and Tuning. In the Art Department for Drawing, Painting and Modeling. In Modern Languages, German, French and Italian, with the best native teachers. In English Branches, Common and Higher. In the College of Oratory in Vocal Technique, Elocution, Rhetorical Oratory, Dramatic and Lyric Art. In the New Home excellent board and nicely furnished rooms can be had from \$45 to \$75 per term of ten weeks. Tuition from \$5 to \$30 for ten weeks in classes of four. Private Lessons in any Department. New Calendar beautifully illustrated free.

E. TOURJEE, Director, Franklin Sq., Boston.

**JARDINE & SON,**

ORGAN BUILDERS,

319 &amp; 320 East 39th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS:

Fifth Avenue Cathedral, N. Y., 4 manuals; St. George's Ch., N. Y., 4; St. Paul's M. E. Ch., N. Y., 4; Fifth Avenue Pres. Ch., N. Y., 3; Brooklyn Tabernacle, 4; First Presbyterian, Philadelphia, 3; Trinity Ch., San Francisco, 3; Christ Ch., New Orleans, 3; and Pittsburgh R.C. Cathedral, 4.

A TRIAL SOLICITED.

**CENTRAL STEAM LAUNDRY,**

105 FOURTH AVE., bet. 11th and 12th Sts.

THOROUGH SATISFACTION GUARANTEED

E. DEYERBERG, Proprietor.

**THE NATIONAL MUSICAL BUREAU,**

No. 162 La Salle St., Chicago, Ill.

**Engagements secured to Musicians**

OF EVERY CLASS

With Schools, Families, Churches, Conservatories, &c.  
Application form (for EMPLOYERS) and Bulletin  
of Applicants (for EMPLOYERS) mailed for  
Postage. 3¢ Mention this Journal.

**HENRY PFEIFFER,**

Manufacturer of LADIES' and GENTS'

**Fine Boots and Shoes,**

825 1/2 BROADWAY, (Irving House).

Bet. 12th and 13th Sts., NEW YORK.

EVENING DRESS SHOES A SPECIALTY.

There is no art so diverse in its application, or so prolific  
in its results, as the art of printing.

Bad printing is an abuse of art. It condemns the printer  
and works injury to him who accepts it.

**Lockwood \* Press \* Steam \* Printing \* Establishment,**

—HOWARD LOCKWOOD, Proprietor.—

74 DUANE ST., NEW YORK, U. S. A.

—\* AWARDS FOR PUBLICATIONS, PRINTING AND ART. \*

PARIS EXPOSITION, 1878—Diploma of Honor.

SYDNEY INTERNATIONAL EXHIBITION, 1879-1880—First and Special Degree of Merit; also Second Degree of Merit.

MELBOURNE INTERNATIONAL EXHIBITION, 1880-1881—Four First Orders of Merit, two Silver and two Bronze Medals.

ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.

CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.

CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.

NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.

**FINE CATALOGUE PRINTING A SPECIALTY.**

THE importance of fine work in the printing of catalogues, pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from a small circular to the finest catalogue or book.

LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

The undersigned will also produce, in miniature or enlarged form, by the best process yet discovered, electrotype plates of wood-cuts, price-lists, catalogues, &c., an ordinary proof-sheet being all that is necessary for their production.

HOWARD LOCKWOOD, Publisher and Printer, No. 74 Duane St., New York, U. S. A.

PAMPHLETS.  
BOOKS.  
CATALOGUES.  
NEWSPAPERS.

FINE JOB WORK.  
BINDING.  
ENGRAVING.  
ELECTROTYPING.

# THE MUSIC TRADE.

## BEATTY PIANOS.

CHEAP GOODS AND HIGH PRICES.

It would seem almost incredible to an ordinary business person that any one would order goods from a firm individually unknown to them, pay in advance, say from \$175 to \$250, and then be put off from week to week, and month to month, for a year or so, before the goods were shipped. Yet that there are such people in the world is illustrated by the business of Daniel F. Beatty, where in some instances orders for instruments have not been filled until the lapse of a year or so after receipt of payment for same.

It is well known by this time that Beatty does not make pianos, and therefore, as is naturally to be supposed, the delay in shipping them is much greater than on organs, inasmuch as he has to pay for his pianos in hard cash, and this was something that Beatty never indulged in any more than he could help. When Beatty suspended payment, he had some 200 orders on his books for pianos, running back for a year or so. He had been for some time previously buying all his pianos of Hale, making anywhere up to 50 and 75 per cent. over the prices at which Hale sold to him. That is, say, a piano for which Hale charged him about \$150, Beatty would advertise at \$297.50—but would take virtually any price he could get for it, to make a profit. (By the way, Hale charged Beatty more than he did other dealers.) Thus, while one man would pay \$275, say, for the "Pride of the Parlor," as Beatty called this cheap piano, another man would send \$200 or \$175 for the same piano. Beatty's prices, in fact, were in nearly all instances graded to suit the means of the customer, and the same organ which one man would pay \$75 for, another would get, perhaps, on the same day and hour, for \$45, or less. This is illustrative of Beatty's method of doing business, which is now continued after Beatty's agreement with his creditors.

But after paying what was demanded of him, whether the high or the low price, or an intermediate figure, and after waiting until Beatty thought he could not safely be put off any longer, or until he put his case in a lawyer's hands, the customer was not then sure of getting the instrument he ordered. In his organ business, a man who ordered a pipe-top organ was frequently shipped one without a pipe-top, and he who ordered the "celebrated Beethoven" was quite likely to get Beatty's little \$35 organ, which he began to manufacture after THE MUSICAL COURIER began to expose him. So in his piano business. Beatty at one time got the idea of grading his orders according to the price paid. The person who paid over and above \$250 was to be shipped the "Pride of the Parlor," while those paying less than \$250 were to be shipped a cheaper piano, costing him \$30 less at Hale's, and this, although they, too, had ordered the "Pride of the Parlor" at the price offered them. In one instance, indeed, a man was sent personally to Hale's establishment, with a letter and check from Beatty, to select one of these cheaper pianos, although he had ordered and paid for the best. He was shown the style his letter and check called for, but not being the one he ordered, he individually paid Hale the \$30 more, and selected one of the style he had ordered. He was just \$30 out—and Beatty was \$30 more ahead.

After Beatty's failure, and the publication of it over the country through the medium of THE MUSICAL COURIER, these two hundred or so people who had ordered pianos, and waited from a month to a year or more for them, became alarmed, as a matter of course, and began sending their cases to attorneys, and lawyers' faces became an almost daily feature in Beatty's "offices." Wm. A. Stryker, of Washington, is Beatty's own attorney, being paid a monthly salary of about \$75, and, of course, cannot take these claims for collection; and after the failure, and the subsequent arrangement, Stryker reported that he had returned to those sending their claims for instruments representing some \$2,000, stating that he was Beatty's attorney. Stryker, usually, however, is in the habit of taking these letters to Beatty's office, or a list of the names, before returning them, with the information that he is Beatty's lawyer, and Beatty then endeavors to get the pianos shipped before the cases get into another lawyer's hands. Whether such action on Stryker's part, in advising Beatty of these claims sent in against him, is strictly honorable, we leave for the legal profession to determine.

Other attorneys, however, are glad to receive these claims, for it means money to them. Beatty's profits on the pianos are so large that he can pay a commission and still have a profit left. So that is the first arrangement he strives to

make when an attorney presents a claim for collection. He says: "I can ship the piano, or organ, at once, now, and if your client will take it, I will pay you your commission on it, and ship the instrument." Usually this prevails, the attorney and his client probably thinking that it is piano or nothing, and Beatty sends a check to Hale's factory and a piano is shipped, and a commission of usually 10 per cent. paid the lawyer ends the transaction. But when the client refuses to take the piano, the transaction does not end so promptly, and it frequently requires the intervention of the sheriff, with the summons in a suit at law, to get back the funds sent Beatty months before for a piano. In fact, the face of the deputy sheriff of the county is quite familiar in Beatty's office.

All of which is illustrative of the peculiar business methods of Daniel F. Beatty, and it is surprising that responsible newspapers still advertise and support him in this dishonorable trade. Newspaper complaints have always been plentiful with Beatty. Subscribers complain to the papers that having seen Beatty's advertisement in the paper they sent him money, usually several months ago, for an instrument, and cannot get either instrument or money back. The *Sun*, the *New York Witness*, the *National Tribune*, *Washington, D. C.*, the *Western Rural*, of Chicago, in fact, nearly all of the prominent papers in which Beatty advertises, have received more or less of these complaints. The *Sun* and the *Witness* receive the greatest volume of these complaints, and cannot help but be aware of Beatty's disreputable way of doing business, as explained to them over and over again by complaining subscribers; yet with this knowledge, they continue advertising it, and thereby become responsible for the existence of a dishonorable and irresponsible business, which they should feel in duty bound to expose and endeavor to suppress. It is probable, however, that the string is fast shortening, and that the whole scheme will soon be at an end.

## FREEBORN C. SMITH.

ADVERTISING A LA BEATTY.

THE following advertisement is before us; above it is a cut of the column or pedestal used for years past by the Clough & Warren Organ Company, of Detroit, and above the pedestal a picture of Mr. Smith surrounded by angels or seraphim. How appropriate this beautiful allegorical tableau is with the language used by Mr. Smith, can only be fully appreciated after a study of the advertisement.

It is introduced by the following sacrilegious remarks of DeWitt Talmage:

Dr. T. DeWitt Talmage: Friend Smith is a Methodist, but all his pianos are Orthodox; you ought to hear mine talk and sing. It is adapted to morning prayers or the gayest parties. Should have no faith in the sense of religion of any one who does not like them. It is the pet of our household.

And this is the advertisement:

The best manufactured; warranted for six years. Pianos to let, and rent applied if purchased; monthly installments received for the same. Old pianos taken in exchange; cash paid for the same. Second-hand pianos at great bargains, from \$50 to \$200. Pianos tuned and repaired.

Organs and Melodeons to Clergymen, Sabbath Schools and Churches supplied at a liberal discount.

Send for illustrated price list, when we will say something to please you.

Our manufactory is the largest and most extensive in New York, and equal to any in the United States. We manufacture only first-class pianos, and have recently built a very fine repair department, where we do nothing but refit, adjust and regulate pianos. In this department we employ none but the very best and most experienced men, and when pianos, organs or melodeons are finished, you can scarcely tell them from new instruments, being so thorough; indeed, many who have sent their instruments to us have supposed when we sent them home they were new. And all this is done at the most reasonable rates. We also exchange old instruments for new ones, giving you the new ones at trade rates, very much lower than any dealers can furnish them. If you will call and see, or drop a line to us, we will call and see you; and should you desire to have your piano or organ repaired or exchanged, we will name a price that will more than please you; or if you could spare the time to call and see, and go through our manufactory and see some pianos and organs we have made almost new, we feel quite sure you will let us fix your piano; or should you think of buying a piano or organ, for cash or monthly payments, or renting and letting the rent apply on the purchase, we will give you low down factory prices. All our pianos are warranted, a written guarantee goes with every

piano. Will you please drop us a line or come and see us should you have any idea of getting an instrument or having your old piano repaired?

F. G. SMITH,

Successor to W. G. BRADBURY.

Mr. Smith's factory is *not* located in New York city; it is of course, in the State of New York, but is *not* the largest and most extensive one in the State. Consequently we meet two falsehoods here.

Mr. Smith's pianos may be first-class, but we have never heard a sane man say so. Mr. Smith, by implication, makes it appear that he manufactures organs, although he is careful not to state so directly. An assertion or statement must be gauged by the motive that inspires it, and the effect it is expected to produce. In this instance, it is desired that persons reading the statement of Mr. Smith should be impressed with the idea that he is a piano and organ manufacturer. The intention is obvious. Our readers will understand it fully by carefully going over it. It is a regulation Beatty advertisement in words and spirit, although the English is more corrupt than that used by Beatty. If Mr. Smith can consistently send out advertisements of this kind, he is certainly endowed with a superlative amount of courage that defies the analysis of a whole symposium of psychologists.

Mr. Smith says that he will give *new pianos at trade rates "very much lower than any dealer can furnish them."* What will the agents of the Bradbury piano (if there are any) say to this? We have known of manufacturers who have secretly undersold their dealers, but this is the first one who has had the temerity to announce it.

ACCORDING to the *London and Provincial Music Trades Review*, Mr. Julius Blüthner, the Leipsic piano manufacturer, has taken his son into partnership, and the "latter proposes to develop an American trade in moderate-priced European instruments." That is a good proposition, although the remark is rather equivocal. Is it the Blüthner piano? If so, is that the "moderate-priced European" piano? Apropos, why does Mr. Blüthner advertise that "the demand for them (his pianos) extends to every civilized country in the world," when his son now only proposes to develop an American trade? He is welcome to develop all the trade here he can get, and if his pianos differ from the other European instruments, most of which have failed here, we see no reason why he should not make an effort, at least, to give them a trial in this country.

## Robert A. Johnston.

MR. ROBERT A. JOHNSTON died on Friday last, at 12:30 P. M., at his residence, No. 416 West Oak street, Louisville, Ky. He contracted a malarial fever, which ended in a hemorrhage of the bowels, in New Mexico, where he had taken the senior partner of his firm to recuperate from a severe illness, and was attacked by sickness himself. He returned to Louisville only a few weeks ago. He was a native of Cincinnati, and came to Louisville in 1877, where he opened the large branch establishment of D. H. Baldwin & Co., No. 236 Fourth avenue, which grew rapidly until it is now one of the largest piano and organ establishments in the Ohio valley. Mr. Johnston, who was better known as "Captain" Johnston, was a thorough business man, a genial companion and host and a large-hearted competitor, who never descended to any unworthy methods to accomplish a purpose. He was highly esteemed by all who came in contact with him, and his death is a severe loss to his firm, Messrs. D. H. Baldwin & Co. During his last visit to this city, in the early part of the year, he visited the office of THE MUSICAL COURIER, and graphically described the comprehensive system he had introduced in his business, and expressed his confidence in the future of the music trade in his section of the country. Mr. Johnston was in the forty-third year of his age.

## No Doubt a Fraud.

ROCHELLE, Ill., March 27, 1884.

EDITORS MUSICAL COURIER:

I wish to make inquiry concerning a piano called the "Schuberth" or "Schubert." There is one being carted around this vicinity in a cheap box, minus name of piano on box. Is there such a manufacturer or is it a stenciled fraud?

Respectfully yours,

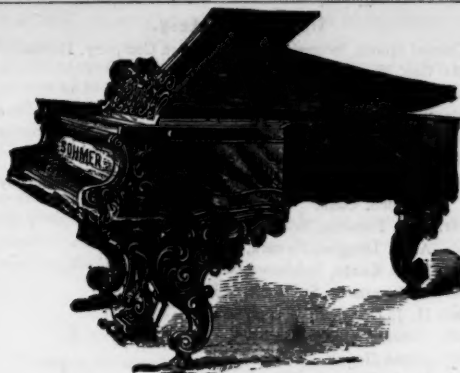
E. H. REYNOLDS,

Piano and Organ Dealer.

No piano manufacturer named Schuberth or Schubert exists in this country. The piano is a stenciled piano. Give us a detailed description of the instrument, if you can manage to get sight of it, and we may be able to give you additional information.

**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

**SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.**

**AUGUSTUS BAUS & CO.,**

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

**PIANOFORTES.**

Known everywhere, and sold by the trade as in all respects first-class instruments.

**NEW ENGLAND****Cabinet Organs**

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

**NEW ENGLAND ORGAN COMPANY**

Chief Offices, 1299 Washington Street, Boston, Mass.



NEW ENGLAND AGENCY

STEINWAY & SONS & HAINES BROS.

PIANOS,  
M. STEINERT & SONS,  
194 Tremont Street, Boston, Mass.

**HAZELTON**  
PIANO FORTES

Cannot be Excelled for Touch, Singing Quality, Delicacy and Great Power of Tone, with Highest Excellence of Workmanship.

HAZELTON BROTHERS,  
Warerooms: 34 & 36 University Place,  
NEW-YORK.

**DECKER**  
BROTHERS'  
MATCHLESS  
PIANOS

33 Union Square, N. Y.



MERIDEN, CONN. U.S.A.

HAVE THE INDORSEMENT OF ALL ARTISTS.  
ILLUSTRATED CATALOGUES FREE.

Represented only by the old-established and staunch dealers throughout the Country, which fact is sufficient proof that the instruments are appreciated.

**HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro, Abt, Paulus, Titiens, Heilbron and Germany's Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.  
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

**Hints about Varnish.**

How to apply French polish to inlaid wood-work?

A. Lay on a coat of fine shellac varnish. When dry rub it down with fine emery paper and lay on another coat. Repeat until you have a fine, smooth surface, then with a flat camel's-hair brush lay on a final coat of fine furniture varnish. The following gives good results: Take of rather thick shellac varnish and boiled linseed oil equal parts. Shake it thoroughly whenever used. Apply sparingly with a cloth and rub briskly until the desired polish is secured.

How the oiling process on black walnut furniture is done? A. For fine oil coat on black walnut, first make what the varnishers call a filler, of whiting and burnt umber in proportion to make the color correspond with the color of the wood. Rub these up with boiled linseed oil and with it about one-tenth the quantity of whiting and umber, of litharge as a dryer. Make mass of consistence of paint. Rub this into the surface of the wall—not with a rag—and allow it to dry. One coat will probably be enough. Then rub the surface with boiled oil. After this is dry, if a higher finish is required, a French polish rub will answer most wants.

What can I mix with varnish to cause it to dry immediately after being applied to smooth wood surface, that will retain a bright, lively appearance and will not crack or peel off? A. There is nothing you can use that will accomplish your purpose. Driers are added during the process of making the varnish, so that it is best for you to purchase a quick-drying varnish.

—Scientific American.

**In Town Lately.**

Colonel Moore, formerly of the Emerson Company, Boston.  
Mr. Geo. W. Carter, Boston.  
Mr. Thos. F. Scanlan, Boston.  
Mr. Simon Schoninger, New Haven.  
Mr. Joseph Schoninger, New Haven.  
Mr. S. M. Millikin, Chicago.  
Mr. C. E. Elsbree, of the Wilcox & White Organ Company, Meriden, Conn.  
Mr. S. T. Pomeroy, Bridgeport, Conn.  
Mr. A. H. Douglas, Newark, N. J.  
Mr. Ernst Knabe, Baltimore, Md.  
Mr. H. Livermore, St. Louis, Mo.  
Mr. H. J. Demarest, Boston, Mass.  
Mr. Rufus W. Blake, Derby, Conn.  
Mr. James Hough, Paterson, N. J.  
Mr. Daniel F. Beatty, Washington, N. J.  
C. W. Wadsworth, Peekskill, N. Y.  
J. W. C. Cadby, Hudson, N. Y.

**E. P. Carpenter.****To Whom It May Concern:**

We, the undersigned citizens of Foxcroft and Dover, in refutation of an article published in the Chicago Indicator of February 9, derogatory to the reputation of Mr. E. P. Carpenter, make the following statement: Mr. Carpenter represented in our community a stock company, with a capital of \$11,500. Brattleboro, Vt., made him a flattering offer to remove his business to that place, and decided him, when in addition to the increase of capital stock the citizens of Brattleboro pledged \$1,200 to defray expense of moving, to make the change. Mr. Carpenter left no

unpaid bills and no unsavory reputation; but, instead, regret on our part at losing so good a citizen and so promising an enterprise.

DYER & HUGHES,  
A. M. ROBINSON,  
C. B. KITTRIDGE,  
H. C. PRENTISS, P. M.,  
ELIAS J. HALE, Judge.

EPHRAIM FLINT,  
W. E. PARSONS,  
Rev. THOS. N. LORD,  
J. B. MAYO,  
J. B. MAYO,  
J. B. MAYO,

Mr. Carpenter will push his libel case against A. H. Hammond as vigorously as possible. The circular that Hammond issued against Carpenter was a series of disgraceful unsubstantiated charges.

**COLONEL GRAY.****Beaten at All Points.**

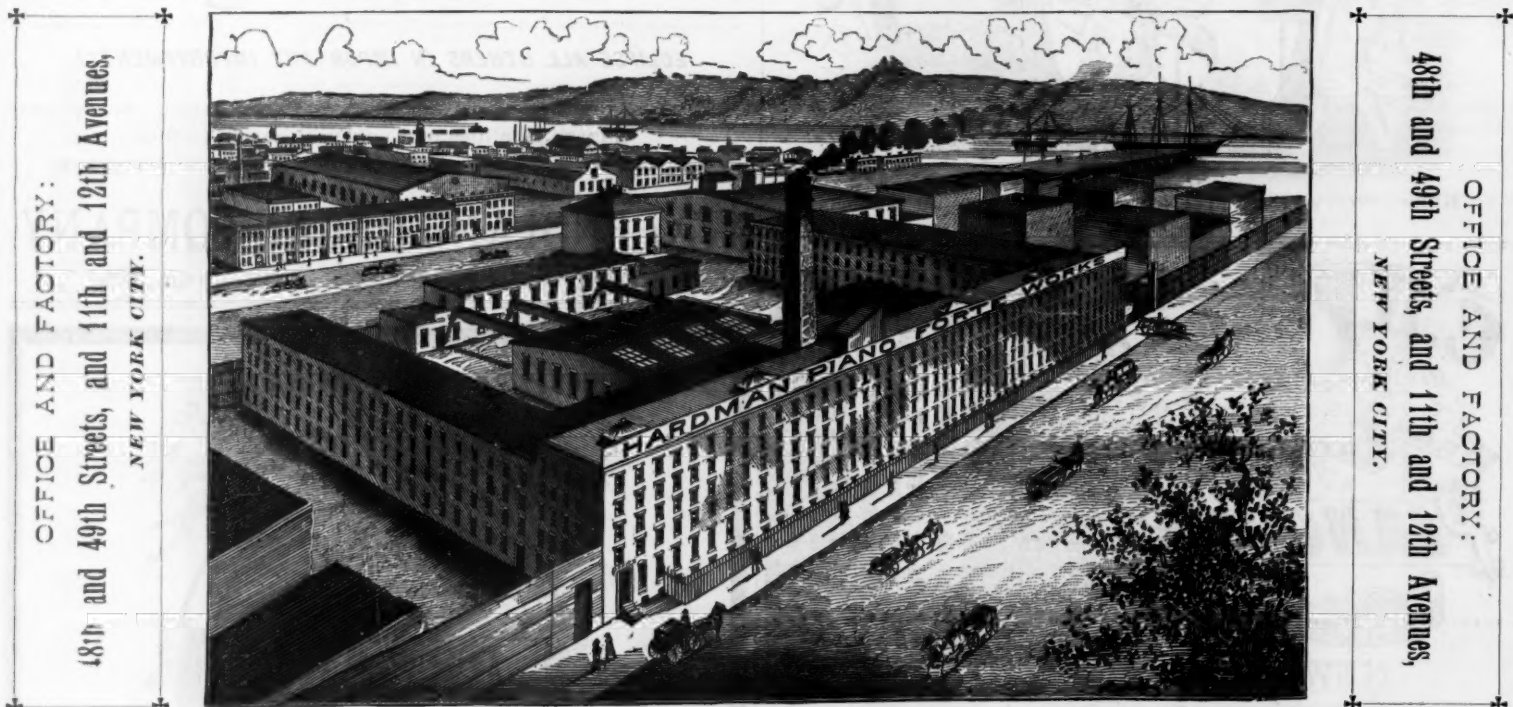
FROM the Philadelphia Press of yesterday we gather the following item, which will please the trade, as Mr. Gmehlin's attorney defeated Colonel Gray at every point and with perfect justice, too:

**Piano Men at War.**

COLONEL GRAY'S NEW YORK ASSAILANT SCORES TWO VICTIMS.

In the Court of Quarter Sessions yesterday morning, Paul Gmehlin, of the New York piano firm of Behr Brothers & Co., was charged with having committed an aggravated assault and battery on Col. Henry Gray, president of the Schomacker Piano Company, of this city. The alleged assault was described as having taken place on February 20, in Mr. Gray's warerooms, 1109 Chestnut street. Mr. Gmehlin had heard that Mr. Gray had obtained one of his pianos, and was "running it down as a snide affair." He and his

# THE "SUPERB" HARDMAN PIANO.



## HARDMAN, DOWLING & PECK.

A. HAMMACHER & CO.,

209 Bowery,

— SOLE AGENTS FOR —

New York.

FELTEN & CUILLEAUME'S

GERMAN

STEEL MUSIC WIRE

Which is rapidly establishing the reputation of being

THE BEST ARTICLE, WITHOUT EXCEPTION.

Now offered to the trade.

We guarantee entire satisfaction in every instance, and ask no pay unless Wire furnished under this guaranty is thoroughly approved of by buyers.

A. HAMMACHER & CO.

daughter came over to investigate, and, during the conversation with Mr. Gray, pretended to him that they wished to purchase one of the New York pianos. This was done in order to find out if Mr. Gray had a genuine Behr piano and what he would say about it. He did not know that Mr. Gmehlin was connected with the company. The number of the piano had been scratched off, as if to conceal the place where it had been sold. Mr. Gray not only denounced the piano with words, but trampled on the pedal and scratched the wood, and spoke so disparagingly of it that Mr. Gmehlin became provoked, and, raising his arm, struck Mr. Gray with his open hand in the face. After these facts had been related yesterday in court, the case was submitted at once to the jury without argument. In a short time they returned, refusing a verdict of aggravated assault, but rendering one of simple assault and battery. A fine of \$100 was then imposed and paid at once. Before Mr. Gmehlin left the court room his attorneys, Messrs. Thomas B. Price and Maxwell Stevenson, discovered that Mr. Gray had instituted a civil suit for damages, and that a sheriff's officer was ready to make the arrest on a capias. Objection was at once made to this, and Judge Arnold ordered that Mr. Gmehlin be permitted to make his departure unmolested, and detailed an officer to accompany him to the train. Mr. Price then overheard Mr. Gray instruct the sheriff's officer to arrest the New Yorker when on the cars, and consequently applied to Judge Arnold for further protection. This was granted, notwithstanding the endeavors of Mr. Gray's attorney, Thomas J. Diehl, to show that it was proper to protect Mr. Gmehlin only to the train. But Judge Arnold decided that a resident of another State, who, upon summons, appears in the defense of a suit, is entitled to protection on his return home until he is within the boundary lines of his own State. A court officer, therefore, accompanied Mr. Gmehlin to Trenton.

#### Removal.

Prof. M. Gally, the inventor and proprietor of the celebrated automatic musical instruments that have been advertised and noticed from time to time in THE COURIER, has recently leased elegant rooms at No. 76 Fifth avenue, which he will soon occupy with his salesroom and offices, his present quarters on Fourteenth street having become too small for his rapidly increasing business. The orchestrone, which he advertises in another column, is deservedly popular, and is attracting the special attention of artists and professional musicians, who pronounce it a perfect success. It is really a superb instrument, and produces a quality of music that is seldom equaled by the most skillful performers on the cabinet organ. Mr. H. W. Nicholl, one of the most competent and thorough musicians of

New York, whose judgment in such matters is thoroughly reliable, gives the following voluntary testimonial:

"I have examined and listened critically to Prof. Merritt Gally's new orchestrone, and find in it much to admire and recommend. It has special claims to consideration as an automatic instrument, seeing that it thoroughly well controls mechanically the expression of every piece played. Even musicians can listen with a great deal of pleasure to this instrument, for music of an excellent character can be had from it. There is no doubt that Professor Gally merits high praise for his novel and useful invention, and he will, no doubt, reap a large financial harvest from it in the future."

#### Recommending a Piano.

From the Indianapolis Times.

Previous to entering upon his present calling Mr. Pfafflin was a locomotive engineer. When the lady reached the store she had the good fortune to find Mr. Pfafflin in, and she asked his judgment on the style and brand of a piano.

"That depends upon your taste, madam," said he. "If you want to combine elegance with utility I would suggest the old-fashioned square piano. It answers for an ornament, makes music, and can be used for a dining table and a bed when you have company. This kind of an instrument should not be selected for a small cab, because it doesn't leave room for firing up. They make just as much steam as the upright, but, owing to the position of the harp, they let down in the flues much quicker.

"Being wide gauge, the wear and tear are also very great. If you want a perfect working, handsome machine, take the upright. It is narrow gauge, hung low on the trucks, and has all the modern improvements, including patent brake and snow plow. The running board is the same size of the square, and she carries just as much steam. You can work it in small space and get as much sound out of it as you could with the old-fashioned steamboat whistles. Her woodwork is as neat as a Pullman sleeper, and if you keep her well packed and oiled she works as slick as old Seventy-four. I have run one for five years."

E. Pauer is contributing a series of valuable "Chronological Tables" to the *Monthly Musical Record*. The list of English organists of note extends from 1450 to the latter part of the eighteenth century, and is to be continued. James Hook, of Vauxhall Gardens celebrity, is named as "the first organist to play Bach's fugues in London." Mr. Pauer may have ample authority for this statement, which runs at variance with the received impression that Samuel Wesley was the English leader in this direction.—*Musical Standard*.

#### Exports and Imports—Port of New York.

Week Ending March 6, 1884.

##### EXPORTS.

Havre.....	6 pianos.....	\$2,750
Hamburg.....	1 cs. musical instruments.....	216
British West Indies.....	5 organs.....	103
Bremen.....	14 ".....	800
Copenhagen.....	1 ".....	65
Brazil.....	12 orguinettes.....	86
London.....	6 cs. sound boards.....	700
U. S. of Colombia.....	3 musical instruments.....	55
Liverpool.....	43 organs.....	2,354
Japan.....	1 ".....	250
Bristol.....	1 ".....	75
Glasgow.....	1 ".....	60
".....	5 cs. orguinettes.....	62

Total.....\$7,576

##### IMPORTS.

Miscellaneous musical instruments, &c., 123 packages.....\$15,586

Week Ending March 13, 1884.

##### EXPORTS.

London.....	4 pianos.....	\$535
Havre.....	1 ".....	450
Santo Domingo.....	1 ".....	225
Liverpool.....	2 ".....	1,000
Hamburg.....	8 cases piano materials.....	575
Rotterdam.....	2 " organ reeds.....	150
Central America.....	3 " music.....	241
Liverpool.....	19 No. organs.....	1,125
Australia.....	85 ".....	4,890
New Zealand.....	6 ".....	501
Lisbon.....	4 ".....	300
Antwerp.....	5 ".....	275
U. S. of Colombia.....	1 ".....	20
British W. Indies.....	1 orguinette.....	12

Total.....\$10,302

##### IMPORTS.

Miscellaneous musical instruments, &c., 255 pkgs.....\$23,838

—Musical people who are fond of flowers should address James Vick, the florist, of Rochester, N. Y. His "Floral Guide" for 1884 is a beautiful book of 150 pages and 1,000 illustrations of the choicest flowers, plants and vegetables, with directions for growing.

# AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

# PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 26 West 23d Street. | Factory, 528 West 43d Street,  
NEW YORK.

## Trade Notes.

—Mr. Wiegand, with Ernst Gabler & Brother, is on the road.

—Fred. Lohr, with Behning & Son, is in Grand Rapids, Mich., to-day.

—The new Chicago firm of Cross & Ambuhl is backed by Decker & Son.

—John C. Freund assumed editorial control of *Truth* newspaper yesterday.

—The International Exhibition at Budapest, Hungary, will take place in 1885.

—C. W. Smith is the name of a new firm that has just opened in Stamford, Conn.

—Mr. Reichman, with Sohmer & Co., has gone to Kansas City on special business.

—Mr. Sam. Hazelton, of Hazleton Brothers, has been in Chicago and St. Paul recently.

—E. M. Patterson has secured a patent for a tuning-peg for a musical instrument—No. 295,648.

—Judge L. B. Morris, of New Haven, Conn., is the receiver of the New Haven Organ Company.

—C. M. Loomis, of New Haven, Conn., is now the agent of the Smith American Organ Company.

—The warerooms of George W. Herbert will be moved from Tenth street to 16 East Seventeenth street.

—The wife of Mr. Horace Waters, Mrs. Annie Elizabeth Waters, died in Brooklyn on March 19, aged 72.

—A judgment for \$648 has been entered against Julius Zahonyi, dealer in musical instruments, St. Paul, Minn.

—The firm of Theo. Pfafflin & Co., Indianapolis, now consists of Theo. Pfafflin, H. W. Holbrook and O. W. Williams.

—The new styles of organs the Smith American Organ Company is now introducing will unquestionably meet with a large sale.

—A new catalogue, very handsome and elaborate, is about to be issued by the B. Shoninger Organ Company, of New Haven, Conn.

—The piano wareroom of A. Brautigam has been moved from Union Square to No. 8 East Seventeenth street, near Fifth avenue.

—J. O. Twitchell, of Chicago, agent for the C. C. Briggs & Co. piano, has rented a handsome wareroom, No. 150 State street, Chicago.

—We understand that the Weber cases are now made by contract, and that the warerooms on Fifth avenue will be given up by the receiver on May 1.

—J. A. Beal, in the music business in Danbury, Conn., has been burned out; fully insured. Also F. J. Brand, manufacturer of piano hardware in Milldale, Conn.; also insured.

—George C. Pearson, of Indianapolis, publishes a list of eighty citizens who have purchased "Hazelton" pianos recently. Among the names we notice Senator Ben. Harrison and the Hon. John C. New.

—The A. G. Clemmer Company, of Philadelphia, Pa., is now organized. Mr. Clemmer is president; Mr. De Long, treasurer; Mr. Scanlan, of the New England Piano Company, Boston, and Mr. Kimball, of the Hallett & Davis Company, Boston, are directors.

—The following judgments against Albert Weber were entered last week in favor of Campbell Printing Press Co., March 24, \$179.37; August Kohn, March 28, \$202.32; and against Mrs.

Martha Weber, March 28, \$4,490.57, in favor of J. B. Woodward, trustee, &c.

—Mr. George Schleiffarth's opera, "Rosita," has been a great success. Mr. Schleiffarth is with Julius Bauer & Co., Chicago, and, beside being an excellent musician, is a successful salesman.

—A piano salesman of experience who thoroughly understands the retail piano business can secure an excellent position in a wareroom in this city. Address "Salesman," care of MUSICAL COURIER, No. 25 East Fourteenth street.

—A piano manufacturer, whose factory is located here and now in operation, desires to associate himself with a business man who has capital at his command, for the purpose of opening a retail piano wareroom in this city to sell and rent pianos and organs. For full particulars explaining especially profits to be derived, address "Profit," care of MUSICAL COURIER, No. 25 East Fourteenth street.

—De Zouche & Atwater, of Montreal, advertise the "Hardman" piano in the following handsome style in the Montreal *Daily Witness*: "The Hardman upright pianos have their own specialties of excellence and give unqualified satisfaction to many of our customers who have purchased them. Their tone is mellow and musical, their mechanism as perfect as fingers can make it, their finish most artistic and their price moderate."

—C. M. Brocksieper, of New Haven, Conn., has failed with liabilities of \$6,000 and assets about \$2,000. The pianos he had on hand were chiefly consigned. They were Hardman and Baus pianos, and he bought pianos from Mathushek & Kinkeldydeludeldoo. The whole business was chiefly an attempt to damage the Mathushek Piano Company, whose factory is located near New Haven, and although much abuse has been uttered against the company, it has maintained its self-respect in not answering. By the way, Mathushek & Kinkeldydeludeldoo will dissolve on May 1, Kinkeldydeludeldoo stepping out. They lose about \$2,500 on Brocksieper.

## New Music.

CARL PRUFER, BOSTON, MASS.

1. Six melodious studies (piano solo)..... S. B. Schlesinger.
2. "In the Hush of the Autumn Night" (song)..... "
3. "Auf Wiederseh'n" (ballad)..... "
4. "Home they brought her Warrior Dead" (song)..... "
5. "Reposez vous bons Chevaliers"..... "

No. 1.—Of these six melodious studies, we prefer Nos. 3 and 6. The first is nicely written, and will be liked by ordinary players, but there are too many perfect cadences in it to suit us. The second is simple and rather trifling, but interesting to lovers of light pieces. The third is admirably written, and sure to become a favorite even with musicians. The melody is in the left hand. No. 4 we do not care so much for, and even No. 5 is not particularly good, but No. 6 displays invention and good treatment, and can be practised as a study to advantage.

No. 2.—A song of much more than average worth, displaying the excellent qualities of ripe judgment and the ability to present ideas in their best shape. It is in F minor, and has a compass of a minor tenth—C to E flat. The words are well treated.

No. 3.—Exhibits some musicianship, but is weaker than No. 2. It will, perhaps, be better understood by the majority of those who love music, however. Several keys are employed, but the compass is D to F (or A flat), a minor tenth or minor twelfth, as preferred.

No. 4.—A fair descriptive song, but one not likely to be very often sung in public. It is less elaborate than Nos. 2 and 3, but

also less interesting. The key is C minor and major; its compass is F sharp to A—a minor tenth.

No. 5.—This song will be admired almost as much as No. 2, for it has solid merit and does not lack variety. Various keys are employed to give due expression to the words. The compass is D to G or A, as preferred—an eleventh or twelfth. The preceding four songs all show the composer in a most favorable light, notwithstanding that none are of the very highest order of merit.

J. SCHIRMER, NEW YORK CITY.

1. The Frogs' Singing School.....(quartet)..... Homer N. Bartlett.
2. Grand Gavotte.....(piano solo)..... "
3. L'Aurore, Melodic Study..... "..... "

No. 1.—Is a very humorous quartet well conceived and quite well carried out. The ideas are ordinary but are suited to the words. If the piece were well sung, it could not help but produce a most ludicrous effect—the aim had in view. Perhaps here and there the part-writing might be improved.

No. 2.—This "Gavotte" is evidently a big attempt, but it shows the composer in a very favorable light, as, notwithstanding there is a perceptible tendency to overdo the generally accepted "Gavotte" style, yet, nevertheless, much that is praiseworthy is met with on every page, with perhaps the exception of the two last pages. We like the secondary subject in G major better than any other section of the piece. Here the part-writing is good and there is much of interest to those possessed of a cultivated taste.

No. 3.—Is quite an elaborate piece, showing that the composer is capable of writing serious and somewhat complicated music. No doubt the accompaniment throughout is more interesting than the melody, but the general ensemble is very satisfying, and could only have been the result of study on the composer's part. These two piano works serve to prove that Mr. Bartlett can claim quite a respectable place among us as a composer, and we cheerfully and willingly say this much for him. "L'Aurore" is quite difficult.

## ORGAN NOTE.

A grand concert and new organ exhibition was given on last Wednesday evening, a week ago, in Calvary Baptist Church, Fifty-seventh street, between Sixth and Seventh avenues, for the benefit of the Sunday-school library fund. The organ is an admirable specimen from Messrs. O'Dell's organ factory, on Forty-second street, every stop in the instrument being voiced with exquisite skill. The organ was well displayed, and the concert was altogether quite a success, as it deserved to be. The artists who performed were more or less successful in their interpretations, but the audience seemed pleased with everything, and took all the enjoyment it could out of the affair.

Owing to the falling off in the premiums for pews in Plymouth Church this year, the money appropriated for music is reduced to \$1,500, from \$3,000 last year and \$6,000 two years ago. Walter Damrosch, as choir director and organist, will receive a salary made up of private subscriptions, and so will the assistant organist, Robert Thallon, whose salary is fixed at \$600. The precentor of the Sunday school, who will sing tenor in the choir, will receive \$600, and money must then be raised for the leading voices and the chorus, which, it is said, Mr. Carter kept supplied with singers who had to be heavily paid. The Music Committee believe that with two such organists and a choir made up chiefly of volunteers, the musical performances at Plymouth Church cannot help but be improved.

SEND FOR CIRCULARS.

SEND FOR CIRCULARS.

# PROFESSOR GALLY'S

# ORCHESTRONE

THE PEOPLE'S INSTRUMENT.

Address M. GALLY, 25 E. 14th St., N. Y. City.

**WESSELL, NICKEL & GROSS**

— MANUFACTURERS OF —

**GRAND, SQUARE and UPRIGHT Pianoforte Actions,**455, 457, 459 & 461 WEST 45th STREET;  
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET  
— NEW YORK. —

— \* ESTABLISHED 1843. \* —

**WOODWARD & BROWN,****Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

**C. REINWARTH,  
PIANOFORTE STRINGS,**

114 East 14th St., New York.

**J. E. STONE & SONS,** Erving, Mass., Manu-  
facturers of Square and Upright Piano Cases.  
Piano-Leg Pins, with thread cut, \$15 per thousand.**GEORGE BOTHNER,**  
*Manufacturer of Pianoforte Actions,*  
NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.**MUNROE ORGAN REED CO.,**  
— MANUFACTURERS OF THE —  
**MUNROE PATENT ORGAN REED,**  
*And Dealers in all kinds of Organ Material.*  
No. 25 UNION STREET, WORCESTER, MASS.**CONOVER BROS.**

MANUFACTURERS OF

**UPRIGHT PIANOS.**

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

235 EAST 21st STREET, NEW YORK.

A. HAMMACHER.

WM. SCHLEMMER.

C. F. GOEPEL.

**A. HAMMACHER & CO.,** 209 BOWERY, NEW YORK,

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

**PIANO-FORTE HARDWARE,**

Send for our New Illustrated Catalogue.

**A. HAMMACHER & CO., 209 BOWERY, NEW YORK.****JAMES & HOLMSTROM,** 233 & 235 E. Twenty-first St.,  
NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE  
EXCELLENCE OF THEIR INSTRUMENTS.**PIANOS** OF STRICTLY FINE GRADE AT  
MEDIUM PRICES.**Grand, Upright and Squares.****The Belmont and The Milton  
ORGANS.**

First Class, New and Attractive Styles.

AGENTS WANTED.

1129 CHESTNUT ST., PHILADELPHIA.

**STULTZ & BAUER** MANUFACTURERS  
— OF — **Upright and Square Pianos,**

Factory and Warerooms, 701, 703, 705 &amp; 707 FIRST AVENUE, NEW YORK.

Send for Catalogue  
and Price List.

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.

Gold Medal at the  
World's Fair, Vienna,  
1873.**S T E C K**

Has received the Highest Honor ever obtained by any Piano Manufacturer for

Gold Medal at the  
World's Fair, Vienna,  
1873.**GRAND, SQUARE and UPRIGHT PIANOS**

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers."

FACTORY, 34th St., bet. 10th &amp; 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.

**BEHR BROS. & CO**292 to 298 Eleventh Avenue,  
NEW YORK CITY.**Patent Cylinder Top Upright Pianos**Cor. West Twenty-Ninth St.,  
NEW YORK CITY.**WM. SCHAEFFER,**

MANUFACTURER OF

**Square and Upright Pianos,**

456 West 37th Street, New York.

**F. CONNOR,  
PIANOS.**Factory 239 E. Forty-first St.,  
NEW YORK.Dealers admit they are the best medium-priced  
Piano in America. Send for Catalogue.N. B.—Pianos not shipped before being thoroughly  
Tuned and Regulated.**NEW ENGLAND  
PIANOS**ARE NOTED FOR THEIR  
FINE QUALITY OF TONE AND SUPERIOR FINISH  
CATALOGUE SENT FREE**NEW ENGLAND PIANO CO.,** 32 GEORGE ST.  
BOSTON MASS.

# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI  
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

## KRANICH & BACH

Grand, Square and Upright

### PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.  
Factory, from 233 to 245 E. 23d St., New York.



## THE TABER

ORGAN CO.

FACTORY

Worcester, Mass.

## GUILD

PIANOS.

Established 1861. Nearly 20,000 now in use.

GUILD, CHURCH & CO.,  
175 B TREMONT STREET, BOSTON, MASS.  
Correspondence Solicited.

## BRIGGS'S

OLD AND RELIABLE

## Piano Stool

MANUFACTORY,

PETERBORO, N. H.

## CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

## BENT PIANOS

SQUARE AND UPRIGHT.

Best Medium-Priced Pianos in the World.

MANUFACTORY, 453 WEST 36th STREET, NEW YORK.

Write for Catalogue and Prices to R. M. BENT & CO.

## SMITH

AMERICAN  
ORGANS

— AND —

### PIANOS

ARE THE BEST.

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE  
SMITH AMERICAN ORGAN CO.,  
BOSTON, MASS.

## KNABE

Grand, Square and Upright

### PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

### WM. KNABE & CO.

WAREROOMS:

112 Fifth Avenue, New York.  
204 & 206 W. Baltimore St., Baltimore.

## CORNISH & CO.,

— MANUFACTURERS OF —

### PIANOS & ORGANS,

Washington, N. J.

## THE HAINES BROS.'

NEW UPRIGHT

### PIANOFORTE.

SEND FOR CIRCULAR.

HAINES BROTHERS,  
97 FIFTH AVENUE,  
NEW YORK.

HAINES & WHITNEY CO.,  
182 & 184 WABASH AVENUE,  
CHICAGO.

## GEORGE P. BENT, CROWN ORGANS.

CHICAGO:

81 and 83 Jackson Street.

KANSAS CITY:

1304 St. Louis Avenue.

## HUNER

PIANOFORTES,  
SQUARE and UPRIGHT.

— MANUFACTURED BY —

JOHN F. HUNER, 511, 513 & 515 W. 42d St., N.Y.

## CHRISTIE

UPRIGHT  
AND  
SQUARE  
PIANOS

Send for Catalogue and Prices.

CHRISTIE & SON, 239 to 223 W. 36th St., N.Y.

## BILLINGS

PIANOS,

— MANUFACTURED BY —

BILLINGS & RICHMOND,

Factory, - 124 & 126 West 25th Street.

Warerooms, - - 21 East 14th Street.

NEW YORK.

## JACOB DOLL,

— MANUFACTURER OF —  
Pianoforte Strings and Desks,  
DEALER IN MUSIC WIRE,  
220, 222 & 224 East 22d Street, New York.

### SPOFFORD & CO.,

Piano and Organ Hardware,

DOLGEVILLE (Herkimer Co.), N. Y.

## HORACE WATERS & CO.

PIANOS and ORGANS.

AGENTS WANTED.

Warerooms, 124 Fifth Ave.  
Factory, Corner Broome and East Streets,  
NEW YORK.

Send for Prices of the **PACKARD ORGAN** Manufactured by the  
FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

**ERNEST GABLER & BROTHER** GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854. —

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

**E. P. CARPENTER ORGAN CO.**  
— ESTABLISHED 1850. —  
FACTORY, BRATTLEBORO, VT. | ORGAN ACTIONS.

**FRANCIS NEPPERT,**

— MANUFACTURER OF —

**FINE PIANO STOOLS**

— ALSO —

**Music Racks and Stands.**

Fleece, Felt and Embroidered Cloth Piano Covers, for

**Grand, Square and Upright PIANOS.**

Scarfs with Fronts for Uprights, A SPECIALTY.

The Oldest and Largest House in the Trade.

390 CANAL ST., near West Broadway.

New Catalogue and Price List sent on application.

**GEORGE W. SEAVERN,**

MANUFACTURER OF

**GRAND, SQUARE and UPRIGHT****Piano-Forfe \* Actions,**

No. 113 BROADWAY,

CAMBRIDGEPORT, MASS.

**BOSTON**  
Musical Instrument Manufactory.

Send for Catalogue and Price List.

**BAND INSTRUMENTS.**

71 Sudbury Street, Boston, Mass.

ESTABLISHED 1847.

**SAMUEL PIERCE,**  
READING, MASS.

Largest Organ Pipe Factory in the World.

**METAL AND WOOD****Organ Pipes**

The very best made in every respect.

A specialty made of turning the Highest Class VOICED WORK, both Flue and Reed. Is also prepared to furnish the best quality of Organ Keys, Action, Wires, Knobs, &amp;c.

**SCARFS**— WITH —  
**Fronts for Upright Pianos.**

(Patented Jan. 9, 1883.)

Piano Cover Makers and Dealers are

Cautioned not to Infringe.

**MUSIC RACKS,**

Orchestra and Conductors' Stands,

Artists' Busto and Stools,

Fitted Grand Covers of Fleece Cloth,

Silk Plush, &amp;c.

CATALOGUE FREE.

Imported Square Covers at European Factory Prices. Embroidered Flags and Banners.

T. F. KRAEMER &amp; CO., 103 East 14th Street, next to Steinway Hall, New York.

**STRAUCH BROS.,**

— MANUFACTURERS OF —

**Grand, Square and Upright****PIANOFORTE ACTIONS.**

Nos. 116 &amp; 118 Gansevoort St., Cor. West St., New York.

**F. W. KRAFT,** MANUFACTURER OF  
**Action Leather, Punch Leather,****CUT LEATHER PUNCHEONS.**

Also Leather for Saddlery, Gloves and other purposes.

**BUCKSKINS and CAPPING LEATHER SPECIALTIES.**

BRONXVILLE, Westchester County, N. Y.

**JULIUS BAUER & CO.,****Piano Manufacturers,**

156 and 158 WABASH AVE., CHICAGO, ILL.

**PATENT UPRIGHT PIANO.**

THE BEST PIANO FOR DEALERS TO HANDLE.

B. F. BAKER, 486 Harrison Avenue, Boston, Mass

CORRESPONDENCE SOLICITED FROM ALL PARTS OF THE GLOBE. CIRCULARS MAILED ON APPLICATION.

**ITHACA ORGANS**

Are wafted triumphantly into brilliant ascendancy over all others, through their nightingale sweetness and unexampled durability, actually growing better with use, therefore warranted for ten years.

— SWISS CHIMES A SPECIALTY. —

Novelty in styles a great feature.

**THE ITHACA ORGAN AND PIANO CO.**

Office and Factories, ITHACA, N. Y.

J. HAYNES, General Traveling Agent.

New York City Warerooms,

No. 26 West Twenty-Third Street. A. BAUS, Manager.

**PATENT DUPLEX PIANOS.**

The Wonder of the Musical Age.

The only Piano in the world that can boast of Six Unisons, two complete sounding-boards, two full iron frames, developing a marvelous system to resist strain and climatic effects, therefore warranted for twenty years, and rendering a grandeur and originality of tone which must bring the Duplex rapidly to the front.

**PALACE ORGANS****THE BEST IN THE WORLD**

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequaled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

**LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.****E. G. HARRINGTON & CO.,** MANUFACTURERS OF

Unequaled in Beauty of Design, Excellence of Construction and Finish, as well as in Volume, Purity and Sweetness of Tone.

**Square & Upright Pianofortes.**

FACTORY and WAREROOMS: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

**THE BAY STATE ORGAN** UNRIVALED FOR  
Quality and Volume of ToneNOT FAIL TO CORRESPOND WITH  
THE MANUFACTURERS,

C. B. HUNT &amp; CO., 101 BRISTOL STREET, BOSTON, MASS.

# STEINWAY

Grand, Square and Upright

# PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL.**

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,  
Long Island City, opposite 120th Street, New York City.

UPRIGHT PIANOS A SPECIALTY.

## MASON & HAMLIN

Upright \* Pianofortes,

EMBODYING LATEST IMPROVEMENTS, AND VERY HIGHEST EXCELLENCE  
IN MUSICAL CAPACITY, ELIGANCE AND DURABILITY.

Entire Metal Frames, to which the Strings are directly attached by  
Metallic Fastenings, securing:

1. Improvement in quality of tone; freedom from tubbiness and otherwise unmusical tones.

2. Greater durability and much less liability to get out of tune; will not require tuning one-quarter as much as wrest-pin Pianos. They are thus especially adapted to use in trying situations and climates.

It is intended that every Piano made by this Company shall illustrate that **VERY HIGHEST EXCELLENCE** which has always characterized their Organs, and won for them **HIGHEST AWARDS** at every great World's Industrial Exhibition for Sixteen Years. Circulars free.

An Illustrated Catalogue of Organs, 46 pages, 4to, representing about One Hundred Styles, will be sent free.

**THE MASON & HAMLIN ORGAN AND PIANO CO.,**

No. 154 Tremont Street, Boston; No. 46 East Fourteenth Street (Union Square), New York;  
No. 149 Wabash Avenue, Chicago, Ill.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

## C. C. BRICCS & CO.

Upright and Square Pianos.

1125 WASHINGTON STREET, BOSTON, MASS.

## ALFRED DOLCE,

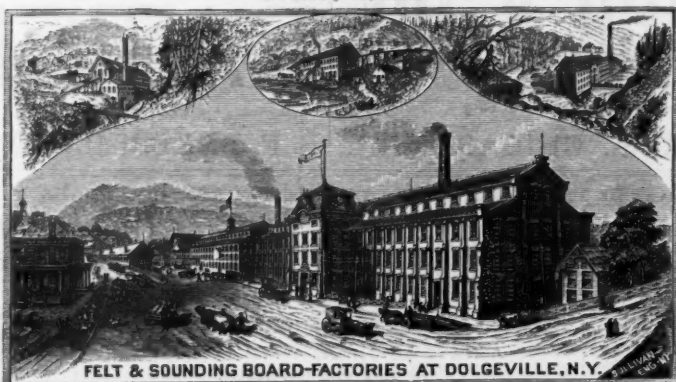


Philadelphia, 1876.



Vienna, 1873.

FELT AND SOUNDING-BOARD WORKS:  
DOLGEVILLE, N. Y.



FELT & SOUNDING BOARD-FACTORIES AT DOLGEVILLE, N.Y.



Paris, 1878.

SAW MILLS:  
DOLGEVILLE, OTTER LAKE, PORT  
LEVVEN, LEIPZIG, N. Y.

**PIANO & ORGAN**

**MATERIALS,**

No. 122 EAST THIRTEENTH STREET, NEW YORK.

## 'BEHNING'

Square, Upright and Grand Pianos



Factory: 124th Street and First Avenue, New York.

**BEHNING & SON.**

## McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address **E. McCAMMON**, Cor. Broadway and North Ferry Street Albany, N. Y.  
Only Successor to BOARDMAN, GRAY & CO.

**CHASE**

**PIANOS**

HAVE NO SUPERIOR

The Trade Invited to Test

Quality and Price.

**CHASE PIANO CO.,**

Manufactory and Warerooms.

RICHMOND INDIANA.

**CHASE**

